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"Believe It or Not," as Ripley says, this is Lon Chaney as "Whistler's Mother."

MAY

The Merry Month of May

ROM May Day riots to Memorial Day; from the day of the May-pole dance to Mother's Day. There are other notable events which take place in what has been known in old English literature as "The Merry Month of May"—other birthdays and anniversaries of events of historical and scientific interest—but we have mentioned the high spots.

When the socialistic, and, in some cases, bolshevistic demonstrations will have taken place on May first; when happy children shall have danced their way 'round the May-pole many, many times and brought to a close a day fraught with joyous memories; when mothers all over the land have been honored with the tenderest tokens of affection and appreciation; and when the ceremonies of Memorial Day have faded in the gathering twilight with the last faint echoes of "Taps"; then, indeed, will have been brought to a close a month which expresses and emphasizes the dominating phases of human emotions and activities.

From the laughter of childhood to the dignity and sweetness of old age; from civil and industrial strife to the aftermath of war; a veritable news reel of human emotions. The comparison is apt, because life, after all, is but a motion picture—a moving panorama of humanity.

To that humanity with all of its joys and sorrows; and to the great industry which is endeavoring to amuse as well as to educate that humanity—we dedicate this magazine and express the hope that we, too, shall be able to do our part towards making this old world a brighter and a better world in which to live and work.





The Screen's

GREATEST LOVER

By Ruth Alyce Townsend

THO is the screen's greatest lover? What sort of a chap is he? For the greatest lover can't possibly be a "she"; at least, not according to the dictionary definition of a "lover."

Just to make that clear, let's consult the Funk and Wagnalls Standard Dictionary for a moment. Spinning through "L" we find, as a description of a "lover," these definitions: "One who loves; a warm admirer; devoted friend; as a lover of his country, or of virtue. One who is in love; in the singular now used only of the man. One who is strongly attracted by some object or diversion as a book-lover; music-

lover; travel-lover. One who loves illicitly."

When "The Love Parade" was first released I sat, with hundreds of others, in enchanted interest through the love scenes between Maurice Chevalier and Jeanette MacDonald; the former a French comedian, a singer, and the idol of Parisian followers of musical comedy; the latter a quiet, well educated, auburn haired girl from Philadelphia whose histrionic ability and marvelous voice had won for her the leading feminine role.

picture which immediately made Monsieur Chevalier a can-

For, with all of his fine manners, his intoxicating smile, and the fact that he screens well, he would never have been selected for the lead in "The Big Pond" if he wasn't-at least



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to the theatre-attending public, a good lover.

ican public has

His charming French accent which his directors insist he must keep—his square shoulders, manly stride, fine hands and bright eyes would not alone carry him to the success which an Amer-

This rough, attractiveness of his is well set off when he maintains his gentleness of manner, his unobtrusiveness, and yet manifests his eagerness in the boudoir scene in "The Love Parade."

It is the type of loving that women admire; he represents the lover many of us seek—a strong, virile type with fine, white teeth; evidently a "husky" in every sense of the word—and yet possessing a rich, interesting voice and suave manners that ever speak of consideration for the so-called "weaker sex." Strength and clean passion enclosed in delicacy and consideration.

Immediately prior to the final conquest the "talkies" made of the realms of the exhibitors there was a star,

accorded him.
And, after all,
as my guess is as good
as yours, I'm going to
put mine in writing.

Jeanette MacDonald was an excellent foil for the great Chevalier; her obvious refinement and culture; her splendidly trained voice; her regal carriage, and, best of all, her classic beauty; all of this contributed to his success as a well known loyer of the "mcvies." Chevalier is a sort of French Victor MacLaeglen; his teeth; lower lip; smile; and mannerisms. Of his voice — well, poor Victor — we've heard him try to sing. Doubtless he boxes better

But he has that masculine "punch" in his acting; a swagger and a confidence that is not snobbish nor braggadocio.

than Maurice.



Rudy-Valee and Sally Blane in a love scene.



Above: John Gilbert and Eleanor Boardman in an ardent love scene. At the right: Clive Brook and Patsy Ruth Miller in an affectionate pose.

When Jack cast his lot with Metro - Goldwyn · Mayer, he was "made." No doubt about it—he rose to the greatest heights of stardom; his every picture scored a smashing hit, not only with the female of species, but with those of his own sex.

It made no difference whether he played opposite Rene Adoree, the French girl; Eleanor Boardman (who, like Jeanette MacDonald, also hails from the Quaker City); Greta Garbo, the Swedish star; Norma

Shearer, the Canadian; Mary Pickford, also from the land of the Maple leaf; Mae Murray, of "The Merry Widow"; Dorothy Sebastian, the shapely; and a host of others.

The young man from Logan, Utah, has made ardent love to as many women as many men in that same State married, long ago, when it was in accord with their religious laws and preferences.

And he has done it in a convincing way, and in a wholesome, energetic way which makes him a worthy scion of his parents—both of whom scored successes on the speaking stage. Their success is ever before Jack, and it fires his determination to again arrive at real fame by way of the "talkies."

As a screen lover, his success has been made with his eyes—that sincere, straightforward look in which a fire of love burns; the look we all hope to see in those we love.

But not alone in his eyes do we find the great lover—but in the ardor of his kisses. The Gilbert kiss is a dynamic one—a heart-throbbing attack—a kiss that we unconsciously feel as burning—penetrating. And should Jack ever stage a good come-back with his voice, or secure someone to successfully double for it, there is no doubt but what he will be again one of the screen's greatest lovers.

Of course, John Gilbert isn't the only one who can kiss; nor were the "duration contest" kisses of Chevalier in the queen's bedroom necessarily the best. We have our own

opinions. Kissing is, however, the real language of love, because our lips register our emotions sooner than the other parts of the face or body.

The nerve ends in the lips are so sensitive that they are the first to feel the thrills of life as well as the sorrow and

the sternness.

by no means

like Maurice

Chevalier, but, never the less,

one who had won, and still hopes to regain,

the indefinite

title of "the

greatest lover

And that was

of the screen."

John Gilbert.

Lips are the sensitive crystal of our life radio, set to feel and search for the love message that belongs to us and to us alone.

Ah, how many times we try for our own perfect message! How determined we are to find the one song that satisfies our

intellect, our spirit, all in one perfect love.

Just how determined we are to find that love, and that love alone, is told in graphic language in the lips. The lips who cannot wait very long for their love song will tune in too soon on love's radio, and receive someone else's message, sweet, but partly clouded by strange sounds. These are the impulsive lips. They are usually pursed out in the center, held almost in the kissing position, whether they belong to a great lover of the screen or ordinary mortals like ourselves.

The upper lip is short and full, and not very wide. They seem to be waiting for kisses, and because impulse and emotion rule the life more than deep, steady, cool thought, they

take their kisses impulsively also.

The upper lip that is longer, held down firmly, with the red part concealed, is not as quick to tune in for his love message. He wants it, but he wants it so deeply that he hesi-

tates, and sometimes waits too long. His emotions cease to register, because he does not use them. He must build the world's bridges, and do life's stern work, without letting his desires rule his life.

But Nature is the supreme goddess of love. She does not want us to be all impulsive love, neither does she want us to be all cool, hard, firm intellect. So she cleverly sets a trap, and makes a chemical affinity between the warm impulsive,

pursed full lips and the thin, firm ones held down in place by determination, so that the children who follow will know what it is to both think and feel, to love better because of mental thought, and to think better because of true love.





Center, in oblong: Constance Talmadge and Ronald Colman. Above: in circle: Gilbert Roland and Norma Talmadge. well known screen lovers. Lower right: Conrad Nagel and Dolores Costello indulge in a soul-stirring kiss. All great screen lovers; take your pick as to who is the greatest.



It is the degree of accurate representation of the purity and warmth of kisses which, in a large measure, accounts for a young man's screen success.

But I am wandering a bit from my subject.

Have you ever heard of Rudy Vallee? How foolish to ask the question—but it is possible that we haven't thought of the radio artist and orchestra conductor as a great screen lover, even though he appeared in the R. K. O. production, "The Vagabond Lover" some time back. He will doubtless appear again soon!

But the powers that be—and in this case they are the girls who follow his career with more than passing interest, say that he's a great lover—that his kisses "pack a mean wallop," and that his crooning, pleading voice would doubtless win for him many, many votes were a nation-wide contest to be conducted as to the greatness of the great. . . . And that's saying a lot for a man who has only appeared in two motion pictures.



MY MEXICAN MEAL

A Discussion of Spanish Cooking,—and Fondant

By Raquel Torres



boiled and diced. Have a large baking dish or a deep platter ready. Put the steamed rice in the center and pour the chicken, pepper and onion sauce over it. Green peas make a very attractive and delectable border, though if you do not

care for them, the dish will be good without.

The string beans, of course, are well known to all, and while we really eat them for the iron content, we do like them. As for the nut and pimiento croquettes, they are a treat. Hickory nuts are the best to use. Take a cupful of them, chopped and mix with two cupfuls of bread crumbs, one egg unbeaten, a pinch of salt and a little pepper. Mould into little cone shapes and fry in deep fat until a golden brown. Over these, pour a sauce made from the following: two cooked pimientos, chopped fine, added to one cup of water, two tablespoonfuls of vinegar, and salt. Heat this and add enough flour to make the sauce hold together, cook three minutes, and strain, pour over the croquettes and your main course is completed.

The salad I used is one that had its origin in the little city where I was born. For this you need quite a few things. Onequarter of a cup of olive oil, three small slices of onion, one clove garlic, one cup of diced bread, a half cupful of diced celery, one pimiento, one cupful of diced potato, a half cupful of shaved onion, a half cupful of finely shaved raw carrot, two table spoonfuls of green pepper, one teaspoonful of salt and one of chili powder, and two tablespoonfuls of vinegar. Don't be discouraged with this long list; you'll like the

finished product.

Heat one tablespoon of olive oil and add to it the clove garlic. Into this put the diced bread and cook until the bread is a very light brown. Remove the garlic and add the remainder of the oil, the vegetables, seasoning, and vinegar. Serve in a large salad bowl lined with either lettuce or

If you are one of those with a sweet tooth and no fear of added poundage you will have this dessert, called Spanish Coffee Cream, often. Beat the yolks of four eggs and add

four tablespoonfuls of sugar, then add three cupfuls of scalded milk. Dissolve one tablespoonful of gelatine in a cup of cold milk, and

combine the mixtures. The first mixture should still be hot. Fold in the stiffly beaten whites of four eggs. Stir into this a half cup of very strong black coffee and a quarter of a teaspoon of almond flavoring. Put in a mold and place in the refrigerator until firm. This is very good served with a sauce made from heavy cream and marshmallows beaten together. Our pecanos are made from light fruit cake, cut into tiny shapes and covered with vari-colored icings.

And after we had done justice to the foregoing, and we had had our coffee, what do you suppose we did? Played bridge, of course! And lest you think I speak too much of food, let me

explain. The editor of BROADWAY AND HOLLYWOOD Movies specifically asked that I give the receipe for the candies I was making when their photographer caught me unawares. Everyone who has ever tried these candies loves them, that's why I have to make huge quantities every now and then. Perhaps Torres Fondant

will tempt you, too.

I'm giving you small proportions so that you can make a few at first. Cream one cup of butter and two cups of sugar. Add a third of a cup of sour cream, one teaspoonful of vanilla and one of lemon extract, a quarter of a teaspoonful of salt, two teaspoonfuls of nutmeg, and three unbeaten eggs. Beat for about three minutes. Add four cupfuls of flour and a teaspoonful of soda. Mix just enough to blend the ingredients. Drop on to a well greased board, and let dry out. This takes a day in dry weather and longer if the atmosphere is moist.

And now, my concoctions are yours for the making. I do hope that you will try some if not all of them, and that some other time I may be given the opportunity to share more of the many that I have with you.

SEVILLE ORANGE MARMALADE-As you probably know, we grow some of the finest oranges in the world in Mexico's mother country, romantic old Spain, and, I nearly forgot, in closing, that one of my readers had asked for my favorite recipe for marmalade-so here it is:

Always scrub all fruit before using it. Then slice fine, five

Reach for a Torres Fondant and you reach for a sweet.

medium sized Sevillian oranges and three medium lemons (you can use California lemons if you wish), rind as well as pulp. Add eleven cups of cold water and let stand for a full twenty-four hours. Then boil one hour, and add 10 cups of granulated sugar--Cuban sugar will do-

and let it stand 24 hours. Boil until thick, and pour into the jars you've selected for pre-

serving.

I'm betting that the boy friend, be he Mexican, Spanish or American, will enjoy that marmalade on a medium thick slice of white bread which has been. toasted to a golden brown.

At left: Raquel Torres, Metro-Goldwyn-Mayer featured player. Below: Raquel's Mexican Menu



Canape of Caviar and Avacado

Celery Ripe Olives Chili Pickles

Double Beef Broth with Okra

Arros con Poila

Nut and Pimiento Croquettes

String Beans in Butter

Salad Hermosillo

Spanish Coffee Cream.

Pecaños

Coffee

THE "REP" THAT

JACK BUILT

By Anita Delglyn

WENTY-SEVEN years ago, in a windy city destined to become nearly bankrupt, and the focal point for the operations of racketeers and gangsters, there appeared for the first time upon any stage a handsome young man whose name was destined to become one of the greatest in an art and an industry which was then in its infancy. At that time this good-looking young blade, later to become one of the foremost lovers of both the stage and the screen, was sporting a light, blonde moustache.

John Barrymore, youngest member of the noted theatrical family, was born to Mr. and Mrs. Maurice Barrymore, February 15, 1882. His mother, before her marriage, was Georgiana Drew, sister of John Drew, and he was brought up in surroundings which, it seemed, must inevitably cause him to

identify himself with the theatre.

As a boy, young Barrymore wished to be an artist. He attended an art school in London and was later entered at the Art Students' League in New York, where he studied for one day. George Bridgman, who had his own art school at the time, taught young Barrymore for several years in his

Before he was twenty, Barrymore had worked on two New York newspapers, trying to sketch. It is recorded that he

worked for twenty minutes on the New York Morning Telegraph, having been discharged upon completion of his first sketch. While employed on newspapers, Barrymore would serve as reporter, illustrating stories with his own drawings. Later in life he drew illustrations for a book of poems by his first wife, whose pen name is Michael Strange. He drew three illustrations and a poster for books and a play on Francois Villon, the character he later played in "The Beloved Rogue."

Barrymore made his stage debut when he was twenty-one, playing the part of Max in "Magda" at Cleveland's Theatre in Chicago. Coming to New York soon after, he obtained the part of Corley in "Glad Of It," at the Savoy Theatre. His first important part was that of Charlie Hine in "The Dictator," in which Willie Collier starred. Later he appeared in London, Australia and New York in "The Dictator" and various other plays, occasionally being in the same cast with his sister, Ethel, or his brother, Lionel. The sincerity and warm passion he put into his love making scenes was ever one of his most noteworthy achievements.

His first really big success was made as Nat Duncan in



HOLLYWOOD MOVIES 13 Above: Barrymore's handsome profile in "When a Man Loves," At left: "The Beloved Rogue." and-triumph of triumphs-as "Hamlet." John Barrymore's "Hamlet" was played 101 times in New York City, breaking the record of Edwin Booth. He dared the Shakespearean "hoodoo" of London with his production, to score there the most notable success a Shakespearean play has had in London since 1600. In the audience which acclaimed Barrymore's "Hamlet" at the Haymarket Theatre, London, February 20, 1925, were Herbert Asquith (the Earl of Oxford), George Bernard Shaw, Arnold Bennett, George Moore and other leading figures in English and continental life. President and Mrs. Calvin Coolidge John Barrymore as attended the first night of "Hamlet" "Don Juan." in Washington and tendered Barrymore an hour's audience in the White House, at which the President was said to have become actually garrulous in his enthusiasm. When Barr more returned from his ondon triumph, he told ship news reporters:
"I am interested in films seriously so." Since making that declaration he has not appeared upon the legitimate stage, confining himself to such notable screen achievements as "Beau Brummel," which won the Rudolph Valentino medal in 1924: "Doctor (Continued on page 34) "General Crack" dreams of other days.



DOLORES COSTELLO

A gem of the first water! The blonde and beautiful wife of John Barrymore, herself a Warner Brothers' star, who has appeared in "The College Widow," "The Sea Beast," "Glorious Betsy," "Tenderloin," and a host of other successes.

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Jack himself! Married to the delectable Dolores, and gloriously happy. Like Eleanor Boardman and Jeanette MacDonald, Mr. Barrymore hails from Philadelphia, Pa. He is one of the best "box office attractions" in the screen world.

A KING Among

The Picture of the Month, as Seen Through the Eyes of our Reviewing Staff

PICTURES



failed to find a time when, at a private showing for "critics only"—dramatic writers of the foreign and domestic variety, continuously "broke in" and applauded bits of acting, songs, certain settings, and, in one case, an actor!

Even the march of the three Burgundian emissaries — unknown as far as a credit line on the program was concerned—grim and sinister as we see them tramping towards the throne of France—brought forth a vigorous round of applause. What is the secret of Ludwig Berger's success?

For one thing, Mr. Berger had a story par excellence—that goes without saying further. His vast theatrical and operatic experience, and his studies in history, as a specialization, which he took up at the University of Munich, enabled him to know

cotor deserves a vote of thanks for their part in so artistic and

sensational a success. It has everything a success demands—

good story, excellent direction, a fine, clean wholesome love

motif; plenty of action; grim, dynamic moments; rare com-

edy; superb music; a well balanced cast supporting two able

principals above-the-ordinary color; clear vocal reproduc-

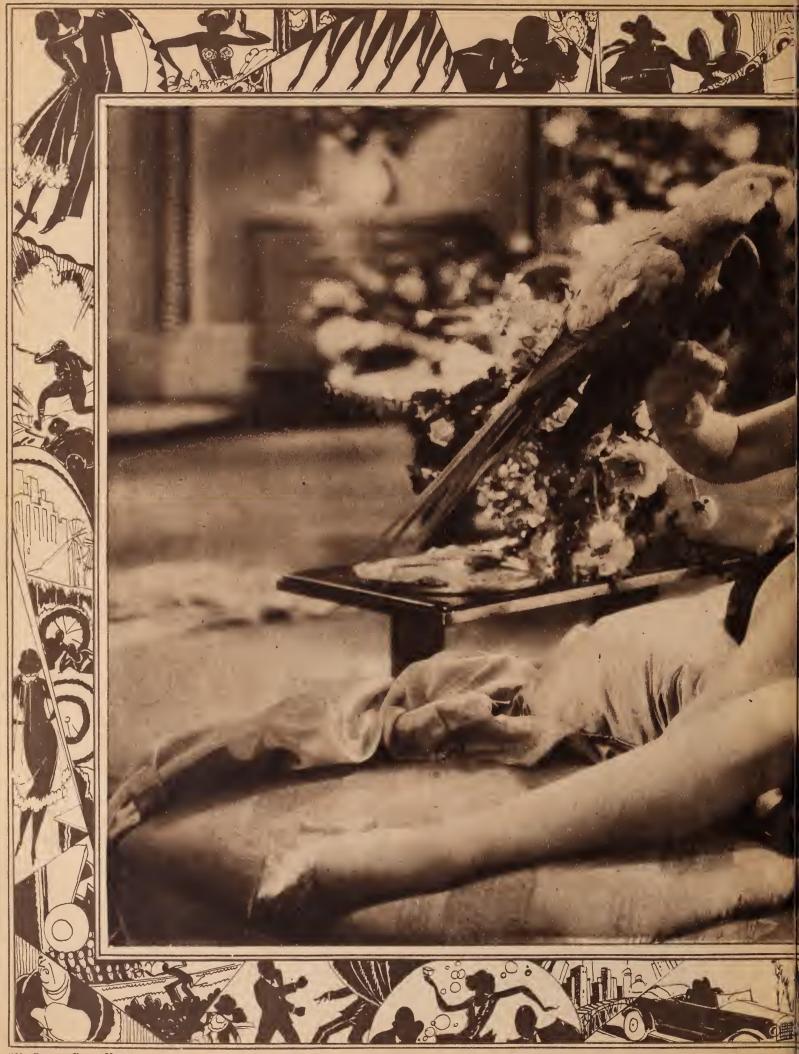
tion; and continuity which never lets the interest lag for a

costume, their effective use, and general staging. He studied art there, and shows it in this production; he knows military affairs from his attendance at Heidelberg, where he also

studied philosophy.

Dr. Ludwig Berger knows music—for, at the age of five, he displayed rare ability as a violin cello virtuoso and as an organist. Our hats are off to the creator of "The Waltz Dream" and "The Vagabond King," and, of course, to Rudolf Friml for his exquisite and never-dying music. Shall we ever forget "The Song of the Vagabonds," "Love Me To-





"No Parrott Fever Here"



Posed for "Broadway and Hollywood Movies" by Dorothy Mackail, First National Pictures star.

(JARBO TRETA

Mystic of the Movies

By Dr. Abbuh Randlaw

THAT is the mystic power—the subtle influence (conscious or otherwise)—the psychic grip that Greta Garbo exerts upon the hearts and minds of those who see her slender, langorous body trailing across the silver screen and who hear the reproduction of her en-chanting, delicately accented voice? There is a "drawing power" in her personality that defies detection and definition, and which, nevertheless, is responsible for the tremendous box office successes most of her pictures have scored.

She is a mystery, and, as such, she must be written about as a mystery; it is the only way we can attempt to understand the seeming paradox of her Scandinavian nature. Few, if any, have ever really known Greta; not even Jack Gilbert, with whom she was once deeply in love.

And one needs little imagination, nowadays, to picture the depths of a Garbo in love. But that is her own story. She is one of an infinitesimally small number who have withstood to every day life in Hollywood, Cal. And they are many!

Greta Garbo will always be Greta Garbo.

"There is a story of a Hollywood party," writes Adela Rogers St. John in Liberty, a popular weekly in which she gives an incident which might be some sort of key or index to the character of the Swedish actress, " . . . a very brilliant and exclusive affair it was, too-to which Jack Gilbert and Garbo were invited. All the other guests were assembled. Some of the royalty of filmdom were present.

"Word had been passed that Garbo was coming. Everyone was on tiptoe, breathless with expectation. Garbo, the remote,

unknown Garbo, was coming!

"An hour late, she arrived. And then a damper fell upon the entire party.

"The lion was not roaring according to expectations, was in fact a wet blanket.

"Where was the naughty and temperamental temptress? "They saw only a girl plainly and rather badly dressed the searching invesshe has no love for clothes. They give her the gorgeous tigations so common frocks she wears in her pictures. More often than not she Miss Gustafsson (Greta forgets to take them home and they hang in the wardrobe Garbo) in "Anna Christie," her first until they are made over for someone else. No make-up on her face-she never uses any make-up except before the camera. Very quiet her English is still imperfect and she is naturally a silent person; there is about her none of the 'entertainer' quality that is characteristic of so many Hollywood girls. "No wonder the party felt cheated of its sensation. Perhaps they should have run one of her pictures. Soon (Greta Gustafsson) Garbo went home."

Even looking at the practical side of her life one finds dynamic power-the will to get ahead. Greta Garbo, whose career reads like a story-book romance, came to this country from Sweden, unheralded and unknown. Her rise to the rank of film players was one of the most rapid, and perhaps the most picturesque, in the history of the industry. Three pictures were sufficient to make her a star and to establish her as a popular favorite who had outdistanced most of the American-born players.

Miss Garbo's personal fascination and exotic appeal were enhanced from the beginning by her air of mysterious aloofness and reluctance to talk about herself-a trait scarcely typical of Hollywood. "I was born in a house; I grew up like everybody else; I didn't like to go to school," was her reply to an interviewer who sought to extract details of her childhood. Neither her sister (now dead) nor her brother seemed gifted with any of the tremendous ability for the

Until she was sixteen the Swedish girl's only contact with

the entertainment world was that supplied by an occasional visit to the theatre and frequent trips to the movies. Then she met an actor who introduced her to the late Franz Envall.





Caricature of Miss Garbo-Courtesy of J. P. Muller Co. Art Dept.

a prominent figure in the Scandinavian theatre. He encouraged the girl's ambitions, and suggested that she try to enroll in the Dramatic School of the Royal Theatre in Stock-

This institution, which operates under a national subsidy, only accepts pupils who have passed a rigid test administered by a committee of twenty school executives, critics and theatrical personages. After six months of study for the ordeal, Miss Garbo took her examination-and was admitted.

In her third and final year as a histrionic neophyte Mauritz Stiller, Swedish film director, told a teacher in the Royal Dramatic School that he was looking for potential screen talent. The Swedish cinema was expanding, and he in particular wanted one or two completely distinctive types for his next effort. Greta Garbo acted upon her instructor's suggestion that she go to see Stiller. The interview was a red letter event in her career. After a screen test had shown her to possess a remarkable photographic personality she was given the leading feminine role in "The Story of Goesta Berling." The picture, from Selma Lageroff's Nobel Prize story, proved, an outstanding success in Europe, but like most Continental productions of that period.

lame did not reach beyond the Atlantic.

She was then under contract with the Svenska Film Industrie.

It was while Miss Garbo had been "loaned" to the Ufa Company to work in "The Street of Sorrow" that she and Director Stiller were interviewed in Berlin by Louis B. Mayer. vice-president of the newly consolidated Metro-Goldwyn-Mayer Company. Contracts were signed, Stiller insisting that Miss Garbo be given a chance in American pictures if he himself came to this country.

Before she had finished work in her first American picture, "The Torrent," which Monta Bell directed, Miss Garbo was offered, and accepted, a long-term contract. When she had completed "The Temptress." directed by Fred Niblo, and "Flesh and the Devil," in which she played opposite John Gilhert under Clarence Brown's direction, she was recognized as a star by public demand.

Among Miss Garbo's subsequent pictures were "Love" and "A Woman of Affairs," which she co-starred with John Gilhert. "The Divine Woman," "Wild Orchids," and "The Single Standard." Her first talking picture was Eugene O'Neill's "Anna Christie." Although most of her roles have presented her a blonde, in statuesque siren part she has been eager to do more sympathetic characterizations.

Dorothy Farnum, scenario writer who idapted several of Miss Garbo's stories, renarked of the actress: "She has been puzzle to Hollywood. She is looked upon as a sophisticated type, yet she has the naivette of a child the same reaction to simple diversions. She likes to take long walks alone. She is mediumistic, nervous, but at the same time placid and reserved."

She was born in Stockholm, the capital of Sweden, and doubtless this had no little influence upon the regal character of her disposition, although this is to be construed in no sense that Greta is a snob. Far from it!

A well known New York psychologist who had seen her in three of her pictures was asked bluntly by the writer: "What's her fatal fascination; what's the 'inside dope' of

her attractive power?"

"Men's vanity, or, I might just say 'vanity." Down through the ages man has longed for the type of woman in whom he might personally kindle the divine flame of love, passion, affection-or call it what you will. The peppy, 'kiss-me-quick,' overwrought type never is permanently alluring. Like Alexander, he would soon yearn for more worlds to conquer.

"He seeks for the austere, cold exterior. provided, of course, that the individual is not that way because of a 'frozen' interior or because of plain snobbishness. Artists will tell you that the blackest black is a circular spot of pure black immediately surrounded by a halo or concentric circle of pure white-the white being in turn surrounded by a gray.

. . Do you see what I mean? "The cold, quiet, and yet refined and cultivated exterior-her face, hands, body, mannerisms and outward disposition; her terriffic energy and concentration upon her daily work! These form but the pure, chaste, cold marble we can actually visualize; surrounded by the ordinary things of life; no scandalordinary and sometimes homely clothing-a lack of interest in anything but books, and those only on the history of the drama-a failure to attend-to use the vernacular, 'whoopee' parties in the film colony. . . This is the gray outside of the white circle.

"Inside, although we do not actually know, man instinctively feels that there smoulders a flame-that a roaring furnace of love and affection burns there for the daring adventurer who chisels his way through the cold marble. Man has always wanted to be the pursuer; he ultimately despises the woman who pursues him. Even in her 'vamp' roles, the Swedish seductress lures on her hero to make all of the advances-to commit all of the overt acts of affection; and through it all she does not tire one. The man, young or old, attending the film presentations, goes away feeling that the snowy mountain peaks are still possible of attainment.".

Personally, I feel that there is much to be

recognized as true in the doctor's statement. And that accounts for the interest women have in her; the desire to know-to put it in an elementary fashion-"how it's all managed."

The critics have spoken highly of her rich voice; the talkies have given her a new lease on life, and there is no reason why this star. who is but twenty-four years of age this 1930, should not go far, and write her name still higher in the annals of American movies. Our only fear is that some day she may set sail for Sweden and be lost to us . . . forever.

Do You Want to See PARIS? Would You Like To Visit France This Fall?

PARIS in late summer or early Autumn! It has a charm all its owndue to its magnificent trees which spread shade and coolness—and contribute beauty too—everywhere. How would you like to visit the French capital as the guest of this magazine?

Under the large chestnut trees of the Champs Elysees or amidst the evergreen oaks, the flowering lilacs and the acacias of the Bois de Boulogne are to be found numerous restaurants open all day and practically all night where one can enjoy the best of French cooking in surroundings which are quite sylvan. The Bois' de Boulogne itself, like some large country estate, presents many varied and contrasting aspects of nature, a truly Parisian nature, well ordained, smart, attractive and yet never overbearing.

The lakes near Auteuil, the wide fields near Longchamps, the exquisite road gardens of Bagatelle, the quaint gardens of the Pre

Catelan with its amusing little rivers—all these offer most delightful shelter in summer for the Parisian and even for the foreigners who know and love their Paris, who are anxious to appreciate all its beauty when the season is over and the crowds have left.

The crowds! Where are they to be found after they have left Paris? Nowhere in particular, really. France is so generous in her supply of attractive resorts, there are so many to choose from, that there is actually no great concentration of crowds in any one place. Some of them will doubtless be visiting French cinema houses on rainy days; others, a favored few, will be visiting the Gaunont or other great French motion picture production studios.

We have arranged with French of-

ficials and with the French
Line for an introduction
which will give you entry
and privilege of visitation to
one of the great French
"movie" producing companies—something few tonrists
ever get. In our contest we
allow anyone to enter—man,
woman or child, and if there
should be a tie, the prize will be
awarded to both parties.

The grand prize will be a trip, expenses paid by us, to Paris, this year. Further details will be announced in the June issue, but several things can be mentioned here. You must solve the cross word puzzle on page 34. You need not, as we stated there, clip out that particular part of the magazine—you can trace it from

copies you may find in the public libraries or copies you may view at the offices of BROAD-WAY AND HOLLYWOOD MOVIES magazine. You need not be a subscriber; there is no entry fee of any kind at all.

Letters concerning "High Spots in the Movies" will be entered in the competition. Just drop us a letter, written on one side of the



Above: The gorgeously-constructed Dining Salon of the French liner, "Ile de France." In center: A view of the famous Eifel Tower, from the Trocadero. Photo by W. W. Hubbard, U. S. S. C. Lower right: The liner "Paris" warping her way in to the dock.



sheet only—mentioning the "famous dozen" high spots—great moments of interest, in the films which you have seen the past years—or ever since movies started, if you are that old. For example: the march to the execution room in "Thunderbolt" would be considered a high spot—a tense, well acted part of the picture play. We're not asking you to guess what are the twelve high spots—we are asking your opinion in brief, letter form—and tabulated.

And while you are preparing your letter, mention. as a postscript, who you consider the most popular screen actress of today, and who you consider the greatest actor. No strings—no red tape—nothing to buy; just send your letters, remembering that neatness will count—to the Paris Contest Editor of "BROADWAY AND HOLLYWOOD MOVIES"; 9th floor; 101 West 31st Street, New York, N. Y. Final closing date for the contest will be July 31st, 1930; Thursday.





HIDE OUT. At the right, a "shot" from the Universal production directed by Reginald Barker. Originally intended as "College Racketeer," the title was changed and the following were signed up for the cast: James Murray, who takes the roles of Jimmy Dorgan and Morley Wallace; Kathryn Crawford, Carl Stockdale. Lee Moran, Edward Hearn, and Robert Elliott. The photoplay exhibits some fast moving scenes in and around the campus, including an eight-oared shell race in which our hero, Mr. Murray, has the stroke position. Scenes in a railroad train, in a speakeasy (yes, there are such things!) and at a banquet give us plenty of variety. We're getting to like Kathryn Crawford's work more and more—and she has such an interesting profile. Believe she's due to land at the top of stardom's ladder.



MONTANA MOON. The auburn haired Joan Crawford's in again! And how we love her—she of the shapely, sinuous hody and dainty daneing feet, and a crooning, lovable voice of rare richness! John Presscott's heart is with his ranch—the largest in Montana—so the M. G. M. story goes. But his tyrannical and sophisticated daughters, the young Joan and the older Elizabeth, force him to live in New York. Now however, Prescott is taking his girls and a gang of their friends to the ranch. Elizabeth is setting her cap for Jeff Pelham, but when Jeff meets the younger sister he falls in love with Joan, His advances are not welcome, and on a sudden whim Joan leaves the train in the night. What happens then, and through the rest of "Montana Moon," we'll not disclose here—but it's fine!



RICH PEOPLE. Edward 11. Griffith gets the credit for the direction of this recent Pathe film which has just hit the circuit; from the story by Jay Gelzer and which has been adapted by A. A. Kline—with Ralph Block, associate producer. The film stars Constance Bennett, and a section of the film "Rich People" has been placed at the upper left hand corner of this page. The love interest is quite strong, and, on the whole, it's a picture well worth seeing. Constance always has been a most lovable type of blonde, and the average fan is naturally interested in most everything she does. Pretty hands, a petulantly-enticing expression on her face, finely waved hair, and beautiful legs are her chief charms, although one can't complain in the least when discussing the quality of her "screen" voice. Typical Pathe product.



SONG OF THE WEST. The company which is soon to produce "Sweethearts and Wives," Warner Brothers, is to be congratulated upon this tuneful adaptation of "Rainbow," the operetta by Laurence Stallings, Oscar Hammerstein II, and Vincent Youmans. It is the first Vitaphone operetta filmed throughout in Technicolor, with its outdoor scenes of exquisite beauty and magnitude photographed and recorded several hundred miles distant from the studio. The cast is headed by John Boles and Vivienne Siegal, and includes Marie Wells, Joe E. Brown, Sam Hardy, Marion Byron, Eddie Gribbon, Ed Martindel and Rudolph Cameron. Indians, U. S. Cavalry of Custer's time, western gambling "joints," and wondrous vistas of natural heauty photographed as never before in a dramatic and singing picture. "Come Back to Me" is one of the featured songs.



DEVIL MAY CARE. Armand de Treville escapes a firing squad for conspiring for the return of Napoleon after his first banishment. When his horse fails at night, he climbs through an open window into an inn. In the room is Leonie de Beaufort, a lovely Royalist, with whom he instantly falls in love. (Ramon Novarro has the leading role, as Armand.) When pursuers arrive Leonie hides Armand in her dressing room, but tells where he is when she learns he is a Bonapartist. A young officer in command draws his sword and goes through the door. It is Armand, however, who comes out, and after revealing himself to Leonie, takes command of the pursuing troopers. He gets rid of his unwelcome troop by disbursing it through roads and lanes. M. G. M. film starring Ramon Novarro. Marion Harris, and Dorothy Jordan, Excellent.

SLIGHTLY SCARLET. Evelyn Brent and Clive Brook; what a team! Need we say more? The suave, cultured English actor whose ability has made him a star of first magnitude—and little Evelyn, the dashing, vivacious, energetic actress who has so often shared honors with him in Paramount Famous Lasky films. "Slightly Scarlet" is an interesting story; smoothly moving—but not the best. It wouldn't rate a four star rating in the magazines which use that form of classification, but it is, never the less, worthy of attention. The story has sufficient interest to warrant our not spoiling it for you by a lengthy review or an exposure of the plot. Clive's voice continues to register well—organ-like in its rich quality. We present, at the upper right, a "shot" from this recent successful talking picture. Rather good!



THE GREEN GODDESS. The Warner "talkie" of British army life in India has already proven itself to be a money making picture. One of George Arliss' favorite plays when he enacted it upon the legitimate stage, and a favorite with movie exhibitors prior to the days of the speaking screen, "The Green Goddess" is again back with us with renewed interest. The story concerns the execution of three highers of the Rajah of a principality in northern India and the planned vengeance for their death—"an eye for an eye" problem in which two men and a woman, English, are involved. The part of Crespin is played by H. B. Warner; Alice Joyce portrays that officer's wife. Ralph Forbes, David Tearle, Reginald Sheffield, Nigel de Brulier, Betty Boyd and Ivan Simpson are in the cast.



NONE BUT THE BRAVE. A condemned military spy is led up to the gray wall, but Gary Cooper fools them all by returning the fire. Rushing back into the old Southern mansion hleeding from the shoulder, our hero flics to the arms of his despairing Southern sweetheart (Mary Brian, born in Texas). Behind him appears a detachment of his northern comrades. Guy Oliver has the role of Gen. U. S. Grant while John H. Elliott plays Gen. Rohert E. Lee. An excellent cast consisting also of Phillips Holmes, James Neill, Morgan Farley, E. H. Calvert, Virginia Bruce. Elda Voelkel, William LeMaire, Freeman S. Weed, and Lalo Encinas. A sweet and wholesome romance of Civil War times that carries the typical Paramount Famous Lasky appeal and which doubtless will score a hit wherever shown. A type of story which will never die.



A LADY TO LOVE. In spite of Will Hays, Metro-Goldwyn-Mayer has released this version of "They Knew What They Wanted" which, as a sex play, scored such a tremendous hit throughout the United States. Vilma Banky ceases being the sophisticated and high-powered girl and now plays a role of a giddy flapper in a light and fluffy story staged in the sunkissed Napa Valley—with Tony, a middle-aged Italian orange grower. The story concerns the illicit love relationship which springs up between a handsome young man and the "picture bride" of the farmer, and it is brought to the usual happy conclusion. Victor Seastrom directed the production. Edward G. Robinson, Rohert Ames, Lloyd Ingraham, and Anderson Lawler are in the cast of Miss Banky's first talking vehicle. A worth-while picture.



UNDERTOW. The Universal all-talking production starring Mary Nolan (she was bred in old Kentucky, and was known in New York stage life as Imogene Wilson) is an interesting, fast-moving production. Johnny Mack Brown, well-known screen lover, has the leading male part, and is aided by Robert Ellis and Audrey Ferris. The direction is by Harry Pollard—and that should mean something—the story adapted by Winifred Reeve, and the scenario by Edward T. Lowe, Jr. Some of the photographic work by Jerry Ash deserves "honorable mention." Wilhur Daniel Steele's story of the girl who married the keeper of a lighthouse is a dramatic and intense one as far as action and plot goes, and a lot of credit is due to Mary for the splendid way she has portrayed the part assigned.



The Screen's Greatest Lover

(Continued from page 9)

Another lover—and no piker at the game, either, has come to the screen in the person of Dennis King, a young Englishman who played opposite Jeannette MacDonald in "The Vagabond King." Talk about vocal dynamics—wow! Dennis sure has IT with a capital "I" when it comes to a powerful, soulthrilling voice. And hop around—well—that may sound a hit undignified for so serious and dramatic a role.

Playing the title role in "Monsieur Beaucaire" in Washington, D. C., and as a lover in other stage plays he added to his already rich fund of experience as an actor, and won the love of many of the national capital's amusement lovers.

He starred in the musical stage productions of "The Vagabond King" and Ziegfeld's "Three Musketeers," and the fire and "pep" he put into the musical numbers and into the love songs was almost phenomenal. He literally made new stage history when he sang the leading role in hoth the stage and the screen versions of "The Vagabond King."

Physically he is quite attractive. Not quite six feet tall, he possesses a lithe, athletic figure, weighs 155 pounds, and is an excellent swimmer. He is an expert fencer, a good polo player, and would have been a tennis star were it not for the fact that the theatrical business has eaten into too much of his spare time. He is a lover of all sports, possesses a keen sense of humor, and has a delightful twinkle in his blue eyes.

And the blue eyes go well with his light brown hair. . . . l, for one know he has a tremendous following as one of the great lovers of the screen.

From Warwickshire, England, to Keokuk. Iowa, is a long jump. But we have so much ground to cover in this article that I must make it in a sentence.

For that's where Conrad Nagel was born! Did I hear a sigh—or was that an carly summer breeze floating in from the window. . . No matter!

There have been millions of sighs—millions of increased heart beats when Conrad Nagel's attractive face has been flashed on the screen.

You hack seat driver—you know how your foot itches for the hrake pedal or the clutch when a stranger (or your husband) is driving. Well, as Ripley says, "Believe it or not"—I've seen sweet young things reaching at the side of their chairs—just groping in the dark—when there's a close up of Conrad Nagel. Just yearning for a handshake—a friendly squeeze—for Conrad does have interesting hands.

Always a good dresser, brother Nagel is inmaculate in everything hc does; sometimes, I fear, he hurts a role when he's too trim and clean-cut in everything he does. Probably due to the fact that he is a doctor's

His father, Frank Nagel, was a noted pianist and composer, and his mother a concert singer, and I have no doubt but what that accounts for the excellent quality to his own voice; his poise, cool composure—and the deep, sincere ring to his vocal utterances. He holds a degree ('achelor of Oratory, and, even at high sch he was selected to read the class poem because of his warm, sympathetic voice.

Like Dennis King, he is also a veteran of the World War—being attached to the Admiral's Staff, U. S. Navy.

It is a known fact in Hollywood that Nagel's fan mail increased exactly tenfold when he went into the "talkies." His screen personality and "phonetic voice" combined to make him the first male star ever to appear in a full-length talking picture—"Glorious Betsy," released by Warner Brothers. This is taking into account the fact that Al Jolson launched talking pictures with his little chat in "The Jazz Singer," but Jolson was no cinema player, and Conrad was out with his full-length work hefore Jolson's "Singing Fool" reached the theatres. . . . And Al is no screen lover of any magnitude!

Nagel is six feet tall, has blonde hair and hlue eyes. He is an accomplished swimmer and all-around athlete, and his ambition is to play "Hamlet"—a play in which he has no heavy love-making to do. . . . But he kisses divinely! Ask the girl who's thrown one with him before the camera!

A young lady of twenty recently asked this question when a discussion of male screen stars came up:

"What harm is there in kissing?" she queried.— "Whether it's a screen star or just a hoy friend in college? I'm a young lady of nineteen. I go to parties very often and, of course, the main event at many a party is a kissing game.

"I seem to enjoy it very much. Every time I kiss a man I get a thrill that feels as invigorating as a cold shower on a hot day. Outside of that I consider it harmless. My mother objects to such games not only on ethical grounds but for scientific reasons. She says kissing causes disease. Is this true?"

Sometime ago a scientist made a test to determine just how many germs are transmitted while two persons kiss. The results were surprising.

Lips to which lipstick or rouge was applied transmitted a greater percentage of germs than unpainted lips. The average amount of germs transmitted by impainted or "natural" lips was about 500, while rouged lips yielded about 700 germs per kiss.

Some of the species of germs transmitted were the following: streptococcus viridas, found in some forms of heart disease; staphylococcus aereus, which causes hoils; micrococcus catarrhbolis, which causes pneumonia; and a few other species of organisms were also found.

But, hold on, don't get excited! This doesn't mean that EVERYONE who kisses will get all the above diseases. Most of these germs are carried by the majority of people and yet these people are far from being considered ill..

In fact the male (and female) screen stars would be wiped out in a week's time if it were as serious as that and we'd miss our great lovers of the silver sheet. Fortunately the human body possesses what is called "resistance," a power which renders most parasitic organisms harmless. It is only when this resistance becomes impaired, weakened or run down that they get their opportunity for causing disease. So the answer to the question, "Is kissing dangerous?" is: "IT ALL DEPENDS ON WHOM YOU KISS."

Which leads us to tackle the ethical and moral angle of this question.

Kissing in itself is not as dangerous as that to which the kissing leads.

Kissing is a private, personal expression

of admiration, affection or love. Making a game of it cheapens it beyond recognition. And what is intended to act as a spur to greater achievement becomes ordinary, commonplace and spiceless. That is why directors insist upon the proper frame of mind in their male stars when kissing scenes are to be "shot"; they want sincerity, wholesomeness. and a genuine warmth where the scrip calls for it. It must "ring true," if I may mix my metaphors,

And Metro-Goldwyn-Mayer's directors sure got it with a punch and with vigor in their new release, "Montana Moon." Joan Crawford furnishes the *motif*, with Johnny Mack Brown doing the honors. They have a clinch and a love scene there that, as far as temperature goes, is as far away from a Montana winter as I am from being Clara Bow.

Which reminds me that Jolinny is one of the "comers" as a great lover of the "movies" is concerned—and there's a real athlete for you! With the exception of amateur theatricals at the University of Alabama, he has had no experience as an actor.

Friend Brown was, however, very widely known as one of the most sensational football players of his time. He played in the backfield for Alabama and toured the south and west, playing brilliantly everywhere and being credited with winning the east-west game for his own team when Washington University practically had the game cinched at Pasadena Rose Bowl, New Year's day. 1925.

Because of his ability to ride a horse he played the part of a cavalry officer in Jackie Coogan's "The Bugle Call"—not much opportunity for love-making, but a grand chance to develop that fine, athletic body of his. But with Marion Davies—later on—well, that's a horse of another color. He was an instant success, and I believe that Marion would confidentially say, "Amen" to that remarks

The important thing is that the public like him and liked the frank and energetic way he played the part of a lover in "The Fair Co-ed." He was later cast in "Our Dancing Daughters," with the fiery-haired Joan Crawford, "A Woman of Affairs," "A Lady of Chance," with Greta Garbo in "The Single Standard," and as leading man for the muchloved Mary Pickford in their talkie "Co-quette."

He is six feet tall, weighs 165 pounds, has black hair, and has the rib-crushing strength of a gorilla when he hugs. That's the kind they make in the little town of Dothan, Alabama.

From Dixie let's journey hack to England again—this time dear old London from whence cometh Ronald Colman.... Do I see a blush?

Girls, there's a screen lover for you—and there's a chap whose voice is about the last word in quality—real, masculine quality! What the "talkies" did for Colman is no-hody's husiness!

We thought we had seen plenty in the various films in which he appeared with Vilma Banky—the pair were listed as the screen's most consistent lovers—but when the vocal screen came—we got twice as much of Ronald Colman, and still we can't seem to get enough!

When he appeared, sometime ago, in M. G. M.'s "The Sporting Venus"— as a Scotch gentleman—making love to Blanche Sweet—

(Continued on page 30)





CHARLIE CHAPLIN is going to enter the silent film business, according to a wire from Hollywood which announced tentative plans for the organization of a new film company to bear his name. The company, the screen comedian and produced said, would spend between \$5,000,000 and \$10,000,000 annually on production programs. It will be known as the Charles Chaplin Picture Productions, Inc.

Chaplain said the company would star, in addition to himself, four or five of the foremost players. He declined to disclose the identity of any of the players but admitted that he had "discussed the project with John Gilbert."

Chaplin said pantomine was one of the greatest forms of expression and reiterated that he never would appear in a talking picture role. His current production, "City Lights," which will appear in silent form, has been completed, and the comedian plans to take a four months' tour of the world before proceeding with his silent picture project.

Eddie Cantor and his family have just moved to Hollywood where he will commence the making of "Whoopee," as a "talkie" for Florenz Ziegfeld and Samuel Goldwyn. Paul Gregory, Spencer Charters and several others of the original musical comedy will be in the picture cast.

lewels stolen from Betty Compton at the time they were in the keeping of her maid. Louise Lux, at 255 West 11th St., New York City, have heen recovered as a result of the arrest of a thirty-year-old young man, Jacob Hall. The recovered gems include a diamond ring valued at \$1.800 which Miss Compton said she had permitted the maid to wear at a ball.

William H. Taylor, who plays the role of a patriarchal vagabond in "The Vagabond King" with Jeanette MacDonald and Dennis King, is 101 years old. He is the only centenarian in motion pictures, having been born in Brownsville, Texas, then a part of old Mexico, on July 9, 1828. He is taking singing lessons to improve his voice for the talking screen.

Taylor is a veteran of three wars, having served through the Civil War as a scout with the Union Army and participated in two Indian fighting campaigns. He has never married and has no living relatives that he knows of

"I would have been dead long ago, if I had married." he says.

He first went to California in 1849 having taken part in the historic gold rush. Later he spent three years in Alaska when gold dust was discovered there. He has a full white head of hair which hangs to his shoulders and hasn't had a hair cut in fifty years. His beard hasn't been shaved in thirty years.

The striking head of hair and beard were responsible for his being selected for a role in Paramount's thrilling action romance.

His hearing is still perfect. He does not use glasses and can read the finest print. He loves to dance and ride horseback. Got his first start in pictures when he was past eighty years. Rode horseback in the old type Western films. He soon intends to ride horseback from Los Angeles to Washington, D. C.

An unwelcome quality of weather is seriously inconveniencing the folks at Rockville. Utah, where the Fox director, Alfred Santell, and his company, are on location. A reconstructed frontier city used as a setting for the story, is on one side of the Rio Virgin, and the quarters of the company, where Warner Baxter, Mona Maris, Carol Lombard, and the rest of the 200 players and technicians are living, is on the other bank.

When the shooting of the scenes began the staff either waded of rode on studios cars across the ford. Due to the recent storms in Southern Utah, the river was steadily rising. As we go to press, horses are transporting the players and equipment back and forth. If the river rises about a foot higher even the horses will be unable to make the crossing.

John Tiller's "Sunshine Girls," well-known dancing ensemble, now at the Palace Theatre, were engaged to appear exclusively in Radio pictures by William LeBaron, general director in charge of production at the R.-K.-O. new sound studios in Hollywood, starting May 3rd.

Mae Murray, former Ziegfeld star, and a movie "old timer," recently filed a \$1,570,000 damage suit against Tiffany Productions, Inc., charging breach of contract, fraud, negligence and injury to her professional reputation. The action was brought at Hollywood.

The actress set forth that the defendant corporation and herself entered into a construct to produce eight motion pictures. So far, she claimed, only one picture has been made, "Peacock Alley," and that is an "artistic failure."

Tiffany, she contended, failed to use "the highest or any degree of skill" in the production of "Peacock Alley."

In describing the suit the plaintiff set forth that she has been on the stage and screen for many years and gained for herself a world wide reputation. She said her services were "special, rare, unique and extraordinary."

She complained that the defendant, in producing "Peacock Alley" had failed to use these talents and had subjected her to "ridi-

cule, humiliation and injury of professional reputation."

When requested to comment on the Mae Murray law snit against Tiffany Productions, Inc., H. William Fitelson, attorney for Tiffany replied:

"This action of Miss Murray's assumes no greater significance or validity than many of her other pretty gestures. Her indulgence in litigation is a matter of common knowledge, as is her inclination at hurling invectives, without moderation.

"This claim against Tiffany would have been absurd and unfounded had she demanded a more modest sum than one million, seven hundred and fifty thousand dollars.

"Tiffany has completely performed its agreement with Mac Murray and in addition to its legal obligations has extended her unusual courtesies and co-operation. This is her annual spring suit."

Christine Maple, as "Eve," in the short release by the United Artists, scored a tremendous hit. She had looks, figure, and everything the tired business man wants. And Bobby Watson, playing opposite Christine and also with May Packer in this picture, is in good voice, and, what counts most in a picture of this character—is really funny. Mona Rico and Amy Wray also scored well in the parts of Carmen and Delilah respectively, but Miss Maple wins the tissue paper talking film roll for her really—all kidding aside, excellent work. Let's see more of Christine in her pristine beauty!

As several hundred members of the Friars Club, of which J. P. Muller, an advertising agent handling many movie house accounts, is the New York treasurer, are now living in Hollywood, that organization now plans to open a branch of the famous theatrical cluh in the motion picture colony. Fred Block, one of the founders, is in California, He will confer with William Collier about plans for a Friars Frolic and for launching a new Friars headquarters on the Coast.

Nancy Carroll's little sister, Terry, has an opportunity to "show her stuff" in the talkiesingie movie. This younger member of the Carroll family is considered by theatre folk to be as excellent an entertainer as her redhaired sister. . . . Like Nancy she got her start in musical comedy, as a chorine in the front row. Now she comes forth as a featured member of the cast of "Kiss Me!" a Chester Beecroft production, which was made right here in New York at the Gramercy studios.

Terry's favorite movie star is—of course— Nancy Carroll. Although she is too modest to even hope to attain her big sister's fanie. Nancy herself is sure that Terry will shine brightly in the picture world during the coming year.

The "Kiss Me!" cast includes Olive Shea, pretty brunette discovered at last year's movie ball. You will recall her performance as second lead to Mary Eaton in "Clorifying the American Girl."

Forrest Stanley, a well-known leading man of the silent cinema, Donald Meek, Alice Hegeman and Rita Crane are other members of the cast.

Carl Edourde, for many years conductor of the Strand Theatre orchestra, has charge of synchronization.

"The Solid Gold Article," starring Lois Moran, 21-year-old blonde, is being completed at Fox Movietone City. Another Fox start, Arthur Lake, whom you recall in "The Air Circus," won the featured role in "Alonc With You" and immediately started work under the direction of Sidney Lanfield, formerly a scenario writer.

While his wife, Katharine Cornell, continues to play in "Dishonored Lady," the play which he directed before leaving for Hollywood. Guthrie McClintic is a picture for Fox films. Mr. McClintic, who directed Miss Cornell in "The Green Hat" and "Age of Innocence," will next make "On Your Back" from Howard Green's adaptation of Rita Weiman's magazine story.

Lewis Stone has heen added to the cast of "The Big House," Metro-Goldwyn-Mayer's drama of prison life, to play the warden. A replica of an entire penitentiary has been constructed at the Culver City studio for this photoplay, which George Hill is directing. The cast includes Wallace Beery, Robert Montgomery, Chester Morris, George Marion, Leila Hyams, Karl Dane, Eddie Lambert and DeWitt Jennings.

Neil Hamilton, who gave up the study of magic because the apparation proved too expensive, has found something clse to study. He has just masticulated as a student at the University of Southern California, where every Tuesday evening he attends Capt. Frank Jansen's classes in navigation and nantical astronomy. The actor will use his knowledge in piloting his boats, the Venus and Digby.

Long hefore Frank Mandel became a producer he selected Frank Morgan, then a newcomer to the stage, to understudy Clifton Crawford in "My Lady Friends," comedy written hy Mandel, Mr. Mandel, now associated with Laurence Schwab in producing plays and making films for Paramount, has engaged Mr. Morgan for a movie role. The comedian, who opened recently in "Topaze." will have one of the two principal connedy roles in "Queen High" in which Barbara Carrington appeared.

Roy Stewart has been assigned the role of district attorney. Cardigan in "Born Rockless," which John Ford is directing for Fox. Edmund Lowe, playing the part of a gangster in the leading role, says he never ate so much spaghetti in his life as he has during the production of this picture, which demands an Italian home atmosphere.

Ufa Films proudly anonunces that, in addition to "The Blue Angel," five other talkies will have all English editions. These are "Heart's Melody," "Love Waltz," "Immortal Vagabond," "The Last Company" and "The White Devil." Another, "The Equator Tramp," contains several English songs.

Howard Higgins, who usually directs pictures, is now writing one. Fox has assigned him to adapt "Alcatraz" from a Max Brand novel.

Earle Snell is writing the script of "Last of the Duanes," which will feature George O'Brien.

George Menker Watters is adapting "The Fatal Wedding" for William K. Howard to direct.

Gavin Gordon, prominent stage actor, appears opposite Greta Garbo in "Romance." This movie is an adaptation of Edward Sheldon's play of the same name, with Gordon in the part of the young minister. Gordon appeared with Jane Cowl in "Romeo and Juliet," and in "Paris," "A Lady to Love" and "Celebrity."

Ina Claire, for whom Pathe has just purchased the talking screen rights to "Holiday," made her stage debut at the age of four.

Helen Twelvetrees, now enacting her second featured role in "Swing High," was born in Brooklyn.

Universal was reputed to have been offered twenty-five grand for Mary Nolan's contract—and laughed out loud! The former Imogene Wilson is worth more than that to 'em—they say they've already refused two offers of three times that amount.

Warner Brothers have had special "hearing 'phones" to aid the deaf. Now Fox has decoded to aid the hard-of-hearing in their enjoyment of talkies. Acousticon receivers are now installed in the Fox Acamedy of Music, Auduhon Theatre and the Fox Brooklyn. Should they grow popular, these will be installed in all Fox theatres.



Neil Hamilton tells Ronald Colman about his studies in navigation.

Will the talkies be stopped? San Antonio, Texas, "wild men" behind the Aleograph-Company of America struck at the huge industry built upon the disk method of talking pictures in a suit filed in United States District Court against Electrical Research Products, Inc., which is a subsidiary of the Western Electric Company.

Losses roughly estimated at millions of dollars, through infringements of patents, were claimed in the suit filed recently.

The Aleograph Company asks an accounting of profits derived by the Electrical Research Products, Inc., through employment of the allegedly infringed patents and seeks to check further production and showing of talkie pictures employing the disk method anywhere in the United States, Germany, Canada, England, Australia and the Irish Free State. Recovery is asked on profits derived by a large number of producers and users of such pictures.

Officials of the Western Electric Company said that the patent on which the Aleograph suit is based covers three minor features of the driving mechanism of projecting machinery for sound films and disclaimed using any of them.

The farming state of New Jersey's at it again, trying to be the Will Hays of the East. Movie posters, in full colors and artisically executed, showing a reclining, beautiful girl in a party dress were covered over with whitening today on 100 Hudson county bill-hoards by order of the police, John Beggans, Commissioner of Public Safety, explained that he acted on his own volition, as he considered them "too lurid" for children, the Associated Press reported.

Some interesting movie wise cracks recently appearing in *The New York Sun*, which is, of course, entered as second class mail matter, and on their editorial page are as follows: under the title of "Came the Yawn," H. I. Phillips writes:

Mr. Will Hays has come out with new film regulations, one of which, headed "Scenes of Passion," reads:

Scenes of passion should not be introduced when not essential to the plot. Excessive and lustful kissing, embracing, suggestive postures and gesture are not to be shown.

Well, this will throw all but four or five picture stars out of work and scrap 98 per cent. of the directors.

* * *

So many factions are involved in the Fox litigation that it might almost be called The Fable of the Fox and the Groups.

Rudy Vallee has written a baak, but he has missed a bet by not naming it, with a bow to Messrs. Thurber and White, "Is Sax Necessary?"

"Censored", a new movie book,—sub-titled "The Private Life of the Movies", has been written and edited by Pare Lorentz and Morris L. Ernst. It is an excellent treatise on the freedom of the movie camera, and is published by Cape and Smith of New York City.

Judging by the activities planned for this late Spring and early summer, the motion picture industry is as far from collapse as it ever was. With the scientifically cooled theatres, "talkies", and mammoth presentations added to feature pictures, the attendance at movie houses all over the United States and Canada is bound to be heavy this summer. We are glad to see the industry in such an excellent condition.

Because sound newsreels have proved popular in every country, regardless of language or of color, Fox Films is planning to expand its Movietone News. In Great Britain this service will go on a basis of four issues a week.

Betty Blythe, former movie star, has just been assigned an important role in a stage play, "House Afire," and Lita Grey Chaplin, who has appeared more often on the front pages than on the screen, has been signed by the Loew circuit for a vaudeville tour.

Harvey Clerk's been given a role in "A Very Partical Joke," which features Milton Sills and the beautiful Dorothy Mackail.

D. W. Griffith is to direct a sound version of Sheridan's ride, the same scene that appeared in "The Birth of a Nation" so long ago. In Griffith's talkie of "Abraham Lincoln," written for the screen by Stephen Vincent Benet, Walter Huston plays Lincoln and Una Merkel is Ann Rutledge.

The film colony is wondering who will do the love making and co-starring opposite Norma Talmadge now that Gilbert Roland has raised anchor and sailed away from the United Artists' harbor. Norma, you know has reached the "soft focus" stage—where they shoot the close-ups in the alleged artistic way. The Roland-Talmadge rumpus has just about leaked out; it doubtless will not rate a news release from headquarters, the big hoys having probably decided to let the yarn ooze out as it will.

Just the same, every good-looking leading gimper this side of Dubuque is making eyes and other things at Norma's casting director, with any one's guess as good as yours.

frene Delroy, famous beauty and dancer, left the cast of "Top Speed." She's now in Hollywood, having a long term contract with Warner Brothers.

When Erno Rapee, who first came to real fame as conductor of the world's largest symphony orchester in the Capital Theatre. New York, and until recently conductor of the Roxy Symphony Orchestra, arrived in Hollywood to take charge of all musical activities at First National and Warner Brothers studios, be found the first of these studios busily erecting a \$250,000 musical administration huilding. When completed this structure will contain fifty soundproof rooms, several auditoriums, and a library holding over 200,000 musical manuscripts. Individual offices for song writers will be equipped with microphones and playhack apparatus for testing songs.

Mr. Rapee, excited by all this building campaign, immediately succumbed to the lures of real estate agents and, within a week after his arrival, had bought a Beverly Hills house—and swimming pool.

The President of Visugraphic Pictures. Inc., Edward F. Stevenson, is opposed to fanatical censorship by so-called reformers. He tells us that recently a committee representing the advertising and educational branch of the motion picture industry met in his offices and there passed a resolution unanimously condemning the Hudson censorship bill. The names of the committee are not announced.

The Radio-Keith-Orpheum "vodvil" salesman James Plunkett has tied-up with the Mayer-Rapf Agency and will shoot his stars over their counter for the talkie market. Artie Pearce, who shilled many an acrobat over the Keith-Albee circuits in days of yore, is also hopping over the Hollywood hills in his flivver, filling up casts with vaudeville specialists, kicking back part of his take to the Mayer-Rapf combination.

Another new arrival around the casting offices is Sid Phillips, who is just peeking about, looking for a soft place to light.

The agency question has Hollywood all hot and bothered these days, the boys with the black books getting the needle from all angles and the boot from some. The New Yorkers, with their high pressure tactics, have panicked the Hollywood talent peddlers and the wires are being tightened all around, so that only the bloke with the proper send-in can even walk to the plate, with small chance of ever getting to that first sack.

Trying to laugh off the tension, some of the boys have formed what they call "The Chisellers' Club," tossing a fifteen-buck feed at the Roosevelt Hotel recently, at which they chiselled about fourteen net, just to keep in action and practice.

The Screen's Greatest Lover

(Continued from page 26)

it was no novelty for him to wear the kilts. For R. C. enlisted with the London Scottish Regiment when the World War broke, and served with what will historically be known as the "First Hundred Thousand." His ankle was splintered in the battle of Ypres, and, after many weary and painful months in various hospitals, he was discharged.

"Bulldog Drummond" came natural to him—the part calls for a retired army officer who had been wounded. His theatrical experience was ample, varied, and interesting—appearing as he did with Fay Bainter, Ruth Chatterton, and others. As leading man for Lillian Gish in "The White Sister" he won fame overnight in the cinema. "Romola" next called for his talents as a screen lover—then "Tarnisb," "A Thief in Paradise," "The Dark Angel," "Stella Dallas," "The Winning of Barbara Worth," "Beauty and the Beast," "The Two Lovers," and other noteworthy productions.

His dark handsome features made him an ideal lover to play opposite the exotic and snappy Lily Damita in "The Bridge of Lan Luis Rey" and the quiet refined beauty of the "still-waters-run-deep" type, Ann Harding, in "Condemned." In private life he is happily married, minds his own business—conducts his social and business affairs with decorum and dignity—but is an excellent companion, a good sport, a keen huromist, and an unexcelled host. On the screen Ronny is about everything that could be asked for in Romeo himself!

I will not go into any details as to John Barrymore.

The mere mention of his name is sufficient; I'll give you three guesses as to whether or

not Jack is an ideal lover for the "movies," and your first answer will be right. We know that his marriages to "Michael Strange" and to Dolores Costello were both love matches, and that they have been very happy!

From Mexico comes a dark haired, guitar and violin playing bachelor who, according to many magazines and newspaper critics, actually is the greatest lover of the "movies."

Ramon Novarro spends very little time in public, preferring the quiet of his family life and devoting his untiring energy to the screen during the day. He played the lead in "Omar Khayyam" as his first movie venture—and made good on the "thou beside me in the wilderness."

He is musically inclined—talented, I should say, and possesses a voice of trained and pleasing quality.

Several pictures made with Alice Terry brought him additional fame; her blonde beauty (really a wig) contrasted spleudidly with his dark, lustrous eyes and shining black hair. She was the sweet, wholesome, motherly type of a sweetheart—he the boyish lover—and the combination always scored a hit and registered box office receipts.

In his screen career he has played with and made love to Barbara La Marr, Alice Terry, Anita Page, May McAvoy, Rene Adoree, Sally O'Neill, Norma Shearer, Dorothy Jordan, Carmel Myers, Lottice Howell, Kathleen Key, Harriett Hammond, Dorothy Janis, and several others.

Critics proclaimed him a new "find" when he sang "The Shepherd's Serenade" in "Devil May Care," a story of the Napoleonic era, and one in which he is obliged to make love to his heroine (Dorothy Jordan) under adverse circumstances until the film is finally brought to its usual happy ending.

Ramon's eyes have a wistful, yearning look that pleads for love. His buoyant youth and genuine interest in his beroine of the moment put the "Simon Pure" stamp on his love-making scenes. And, being a bachelor, he will still be listed as a genuinely eligible lover. . . . Maybe, after all, that is the answer!

Who will ever forget the worshipful and respectful way the singer of "The Pagan Love Song" goes about his love making?... But then there are others—Gary Cooper, Clive Brook, Reginald Denny, Ralph Forbes—and Gilbert Roland. And so on!

Of the great love making scenes of motion picture industry I would place John Gilbert's scenes with Rene Adoree in "The Big Parade" at the top of the list. And I would include Conrad Veidt and Mary Philbin in "The Man Who Laughs"; Emil Jannings and Lya de Putti in "Variety"; Rudolph Valentino and Alice Terry in "The Four Horsemen of the Apocalypse"; John Barrymore and Mary Astor in "Don Juan"; Hal Skelly and Nancy Carroll in "The Dance of Life"; Clive Brook and Ruth Chatterton in "The Laughing Lady"; Gary Cooper and Mary Brian in "The Virginian"; Ronald Colman and Ann Harding in "Condemned"; Gilbert Roland and Norma Talmadge in "The Woman Disputed"; Walter Huston and Claudette Colbert in "The Lady Lies"; Lon Chaney and Norman Shearer in "He Who Gets Slapped"; and Dennis King and Jeanette MacDonald in "The Vagabond King."

There's a list which will at least start the think-tank working. I may be wrong; I hope not. . . . Who is the screen's greatest lover?

Your guess is as good as mine.

How Big Is a Cabaret?

MEXICO CITY, MEXICO.—Are you Americans trying to impress the world with the immensity of your country by a deliberate falsification in your motion picture industry? I've never had a letter published in a fan magazine, but, senors, I trust you will pass this message along to the right parties.

I've just returned from New York where I saw the picture "Be Yourself." Some time ago I saw your "Broadway"; both excellent ... except for the fact that, while in your city, I could find no cabarets or night clubs approaching in size the stupendous casinos you show in these two, and other, films. Let us have the truth, first, last, and always. I know we of Latin America would appreciate your films more, Adios.—Emanuel Y. D'Ruiz.

We Will; Next Month!

PHOENIX, ARIZ.—Why don't you do what one or two of the other movie fan magazines are doing—pay a stipulated fee for prize letters. I think we would write to you anyhow, but it might give a few of us, each month, a regular fee which we could use to attend the movies oftener. I was glad to read your announcement that you will appear every four/weeks; that will give us, as subscribers, one more issue a year for our money. I enclose my check for \$1.95 with best wishes for your success.—Irving Hadsell.

Tires of Love

TULSA, OKLA.—What causes the majority of producers to have that terrible "love complex?" They seem to think that all any one ever wants to see is one or two or three people of "assorted" sexes mushing over each other and getting themselves and the audience in a veritable stew. Long ago there was a picture, "Underworld," by name, that was a real picture. The action and plot were a treat for these sore eyes of mine. George Bancroft, may he never become one of those women pleasers, brought a wholesome sense of relief after so many of these great lovers were foisted on us. When will there be another "Underworld?"

Of course, perhaps there are those who like to sit through scene after scene depicting love in all its stages from puppy to senility, and with all the exaggerations that only movie directors ever can conceive. But for me, get me more real red blood, and less silk and satin, and reputedly seductive curves and shadows.

Don't think I'm an old crab who has neither chick nor kin. I'm not. I'm very happy in my home and I think I am fairly good at loving, too, Don't think I'm angling for a job. But if you lived out here and had little else in the way of diversion but movies, you'd be

rarin', too. There's a little secret to this, when I go, I take my better half. And when the sheiks appear, she things of them and seems to wish that she had one of them instead of me. Not that I mind, but I hate to hear this eternal, "Oh, wasn't he just wonderful?" And so let's have some he-man pictures for a change. Good luck to you.—Aloysius O.

On Sound Proportion

MANCHESTER, N. H.—Recently I witnessed Jack Barrymore's first talkie, and must congratulate the producers. Anyone who loves "class," action, subtle and sarcastic repartee, and passionate love scenes, will find this a hundred per cent treat. But why the terrific noise when a group of men cross the hall of Kurland Castle in a scene towards the close of the film?

They make a noise like a troop of steel-clad cavalry horses. My sex deprived me from ever serving in the army, but I admit the possibility of steel-shod boots and shoes,—our doughboys even wore them in this last fracas. But when the cavalry crosses the drawbridge,—iron-shod, we hardly hear them. Revolver shots are always dulled or made to sound in the distance,—muffled. But the click of heels on marble floors sounds too loud. A little better balance on the part of the sound mixers would remedy these nuisances.

-Henrietta Prudence Cabot.

Country Life in America

NASHVILLE, TENN.—Don't you think we are getting far too much of the society drama in pictures today? I often wonder why picture folks fail to make more use of the life of this part of the country than they do. Our hills hold many powerful and beautiful dramas, in fact the life of our hill folks is one of continuous drama—the elemental forces which

cast big characters is the essence of folk life in these hills. You will need none of the artificiality of society to paint with boldness and conviction.—Mary Updike.

Deplores Contests

CHICAGO, ILL.—The annual season of beauty contests will soon be here, and I trust that the motion picture industry will not aid or abet such things as they have done in the past. Private business enterprises, associated business enterprises, amalgamated business enterprises-in fact, business enterprises of every kind and description-will attempt to select the girl with the most beautiful figure, the girl with the most beautiful face, the girl with the most beautiful hair, hands, eyes, etc. Many or all such contests will be judged by business men or by men who aim to promote business for themselves or others. In short, the beauty contests of today are nearly always judged by business standards rather than by art standards.

A Mayor, an Alderman, a moving-picture master of ceremonies, or the President of the local chapter of the What-Not Club has no artistic license to pass judgment on the beauty of the human form. If a beauty contest is to merit the serious attention of the public and properly justify the expenditure of time and effort by those behind the movement, it is of extreme importance that the judges be artists of national or international reputation. Artists who have made a profound study of the different European types of womanhood will agree that the American woman of today is closely identified with the ideal beauty of ancient Greece in both stature and in harmony of proportions. Judges who wish to eliminate error must commence from this premise or there can be no artistic or educational significance attached to such con-

It is self-evident that it takes an artist to know, appreciate and interpret artistic standards.—Diane Hubert.

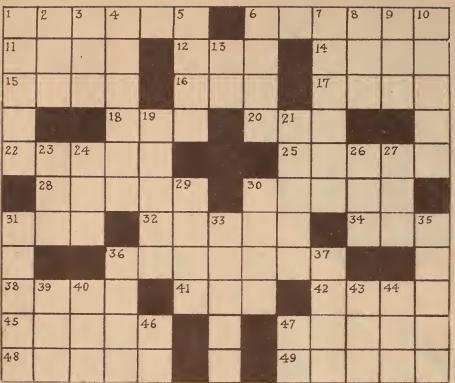
Just Rambling Thoughts

EVERETT, MASS.—Could I be permitted to mention a few of the pictures I liked recently,—possibly it would be a guide to producers as to one young man's taste. I liked "They Knew What They Wanted,"—only it wasn't run by Metro-Goldwyn-Mayer under that name; but I didn't like "Troopers Three," by Tiffany. I liked "The Vagabond King," but didn't like Fox's "Fazil." I enjoyed John Boles in "Song of the West," and got a real kick out of the intimate love scenes in "The Love Parade." Let's have more of Jeanette MacDonald; I think she's the best girl on the talking screen today!

-Johnathan K. Howell.







HERE'S the key to the above puzzle which will help you on the road to Paris, according to the contest discussed in this issue. It is not necessary to be a subscriber to the magazine; you can consult the files at our offices, or at the Public Libraries, and can copy or trace the puzzle diagram, if you wish, on a sheet of paper of your own. Remember that neatness will count.

HORIZONTAL

- 1. Sea near country in which star pictured on the cover of this issue was born.
- 2. Port of entry to Maine.
- 11. What the scenario writers are supposed to have.
 12. Wing. Used in Hell's Angels."
- 14. Pertaining to air. "Buddy" Rogers in "Young
- Eagles."

 15. Eagerness; the way

Dennis King acts.

- 16. What Jackie Coogan is.
- 17. Wild duck hunted by some of the male picture stars when they're on Fall
- 18. Member of a fraternal order which boasts of having dozens of picture stars and featured players in its organization.
 - 20. Sour plum.
 - 22. Triple.
- 25. Climbed the ladder from "extra" to stardom.
- 28. Performed hefore camera.

Scandinavian screen star. 31. An organ of the body (singular) which should photograph well on close-

- ups.
- 32. Founder of the Empire which is the locale of "Song of the Flame."
- 34. Society of Mechanical Engineers (abbr.)
 - 36. To slander.
 - 38. Maple tree.
- 41. Finish a picture.
- 42. Lupino ----
- 45. Anxieties and worries of the wardrobe mistress.
- 47. Widow of Kenneth Hawks, martyred director.
- 48. What a good movie is
- 49. Encounters, by introduction, a screen star in Hollywood.

VERTICAL

- 1. Composer of an opera, story of which was filmed several times.
- 2. Author of "Fables in Slang."
 - 3. Field.
- 4. What every young screen actor should have.
- 5. Stopping up crevices in the hull of a whaling schooner such as is used in Barrymore's "The Sea Beast."
 - 6. Ordered.
 - 7. Creative force.
 - 8. Driving command.
 - 9. Coin.
 - 10. Moon valley.
- 13. Minor note found in talking picture songs.
- 19. Ogles; expression in a close-up.
- 21. Pay of soldiers in a nation represented in Universal's "All Quiet on the Western Front."
 - 23. Charles ---
- 24. Plenty of this seen in Tiffany's "The Lost Zeppelin."

- 26. What Clara Bow has. (Plural.)
- 27. Mr. Goldwyn's nickname.
 - 29. Cheat.
 - 30. To encircle.
- 31. Calendar period.
- 33. To renovate.
- 35. Pitchers used in hanquet scenes in "General Crack."
 - 36. Region.
 - 37. Otherwise.
- 39. What every screen star owns.
 - 40. Before.
- 43. What Barrymore did immediately upon hearing that Lowell Sherman had been taken prisoner, in "General Crack."
- 44. Negative. What a Hollywood "Yes" man never says.
- 46. What Broadway is. (Abbr.)
- 47. Initials of a male screen star (booked independently) who takes roles of a sophisticated, Parisian nature. A fashion plate.

This puzzle is dedicated to Claire Windsor, pretty blonde screen star who has been a frequent visitor to Paris and whose heauty is admired there. We hope to see more of her on the screen soon, again! This puzzle, when solved, should he kept with the other material you're sending in to the Paris Contest Department. Remember that it is open to everyone except employees of this magazine and their families.

Jack Barrymore

(Continued from page 13)

lekyll and Mr. Hyde," "The Lotus Eater" and "Sherlock Holmes," all of which films have been revived many times, "The Sea Beast" and "Don Juan," and "When a Man Loves."

As the ultimate development of Barrymore's screen achievements and fulfillment of his ambition to give his genius to films, he announced, from the Pacific Coast, in April, 1926, that he would make motion pictures under his own auspices for United Artists Corporation, as do Mary Pickford, Charlie Chaplin, Douglas Fairbanks and other preminent film stars. The first of these was "The Vagabond Lover," in which Alan Crosland directed Barrymore. So successful was the story that Paramount-Famous-Lasky made it later, starring Dennis King in a Technicolor and singing version of it.

In August, 1920, Mr. Barrymore was married to Mrs. Leonard M. Thomas, who had been Blanche May Oelrichs. They have one daughter, Diane. His brother, Lionel, has also carved a niche for himself in the Hall of Fame of the "movies."

Barrymore is fond of yachting and deep sea fishing, and owns a yacht, "The Mariner." Elsie Janis, famous actress and war time entertainer, had a "crush" on the famous Jack hack in 1909, and admits falling in love with him. He presented her with an almost priceless copy of "The Ancient Mariner," illustrated by Gustav Dore. Of course, Elsie is just one of the many who have had the "palps" over John Barrymore's dynamic and talented love making for the stage and screen.

Barrymore's genius for the screen is as pronounced as his talent for the stage though of a different quality. The affiliation of his talent with Vitaphone talking pictures is considered one of the most significant developments in recent screen history and his signing by Warner Brothers is freely referred to as one of the great coups of the current day. "General Crack," produced by them, will prove a success only because of the Barrymore association, and, as we go to press, he is working on a refilming of the Moby Dick story, "The Sea Beast," using a 60-foot "prop" whale for the title role.

He photographs well in the color sequences of the pictures in which he has appeared, and is doubtless one of the three greatest drawing cards of his sex from the exhibitor's standpoint. We can but wish him another twenty-seven years of active, successful work for the stage and screen. He is at present married to the beautiful Dolores Costello, and the stork is expected in Hollywood soon.

Date	
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METRUSGOLDWYN-MAYER
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Alice White leading the dancing ensemble in the First National-Vitaphone production "Broadway Babies"



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TO YOUR DRESSING TABLE come these magic aids to VIBRANT BEAUTY

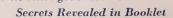
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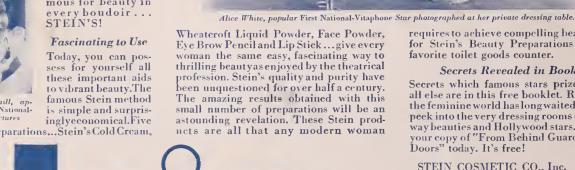
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peek into the very dressing rooms of Broadway beauties and Hollywood stars. Send for your copy of "From Behind Guarded Stage Doors" today. It's free!

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Alice White leading the dancing ensemble in the First National-Vitaphone production "Broadway Babies"



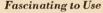
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Dorothy Mackaill, ap-pearing in First National-Vitaphone Pictures

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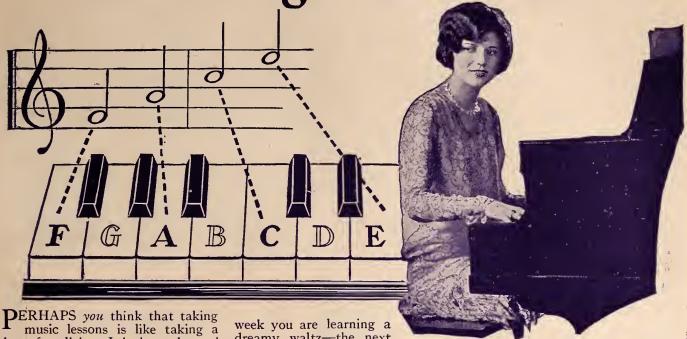
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Columbus in the Movies

HE most dramatic motion picture of the past two weeks was not shot in Hollywood or New York!
Nor did Will Rogers or Amos 'n Andy offer the most sensational radio broadcast!

The flaming walls of a building in Columbus, Ohio—as recorded on the talking news reel film, and the sobbing, gasping voice of Convict No. 46812 as he told the world of the horror of smoke, riot and flame then sweeping through the grim walls of that penitentiary, provided one of the most dramatic and sensational examples of our modern methods of the visualization and communication of the events of the hour.

A record-breaking national hook-up on the radio, and the best cameramen that the news reel people could get at the time, were the instruments in this recording. With the result that there was pictured a horror equalled only by the most profane heights of the medieval inquisition.

Serving with the Photographic Division of the A. E. F. during the World War, I can not recall a single section of motion picture film upon which was pictured a scene of more preventable horror. I have censored films at the Pathé laboratories in Paris; I have captioned them; reviewed the war-time news reels; and taken pictures.

And; in the humble opinion of your editorial writer,

I feel that if the sovereign state of Ohio would spend less bombastic energy in the enforcement of a soon-to-be-forgotten prohibition law and more in the modernization of its penal institutions, not only would there be less men behind the bars—but those who were actually confined would benefit by constructive and curative treatment which, after all, society owes to its unfortunates.

If the time spent in suppressing Sunday motion picture shows, and the flannel-mouthed oratory on the part of half-baked reformers who see in everything a violation of God's holy Sabbath, was devoted to the prevention of crime and the education of those caught in its meshes—the Buck-eye State, as well as other States in the Union would be better places in which to live. There is no disputing that fact!

rial writer, eventually

W. W. Hubbard, U. S. S. C.

But the first reaction of Ohio officials against criticism is censorship and suppression. If, for example, art magazines had not been barred from Ohio, and sex discussion had not been taboo more so than in other American cities we could mention, there would be doubtless less crime in Ohio; consequently less overcrowding in the prisons. Suppression always breeds stagnation.

Certainly there would have been less cause for the killing, under the most revolting and disgusting conditions which are actually unprintable, by a Columbus college professor, of a pretty, auburn-haired student; and other cases in that same state which we could mention.

The motion picture news reels and the radio brought to us everything but the sickening odor of burning flesh. Possibly those three hundred and twenty souls did not go to their flaming death in vain!

I must stick with the family. The late Elbert Hubbard said that, if we must have prisons they should play the part of a physician to the unfortunate—not the part of the saddist. The worst offense committed by any occupant of that Ohio prison hardly called for a death penalty by roasting.

The movie house audience is, part and parcel, the great American public. And it is their action which will eventually be the corrective influence in these problems.

Not only in the problems of prisons, censorship, Sunday movies, sex instruction, etc., but prohibition as well. We express no disrespect for the 18th amendment. As long as it is in the Federal Constitution it should be enforced as fairly and as impartially as all of the other amendments are now enforced,—without fear or favor. And we can't avoid expressing the hope that Will Hays will be as unbiased in his beliefs in this matter as we are; and that no undue influence on the part of religious organizations will compel him to make flesh of one and fowl of another Constitutional amendment as far as his rules and regulations for screen scenarios go.

Whether it's penitentiaries or prohibition,—the greatest American principle today is fair play! —WALTER W. HUBBARD.

Published every four weeks. Applied for Entry as Second Class Matter at the Post Office, New York, N. Y., under the Act of March 3, 1879. Fifteen cents a copy (20 cents in Canada); \$1.95 per year's subscription; 13 issues, Foreign subscriptions, \$2.50. Published by Broadway and Hollywood Movies, Inc., 9th floor, 101 West 31st Street, New York City. Walter W. Hubbard, Editor, Isaac W. Ullman, Business Manager, A. R. Roberts, Associate Editor. Copyrighted 1930 by the publishers; all rights reserved. Not responsible for loss of unsolicited mss., interviews or photographs. Application for registration of trade mark name at U. S. Patent Office in pending. Nationally circulated by the General Magazine Distributing Corporation.







A Chinaman's CHANCE!

Barthelmess; Broadway's Baritone Beau Brummel

By RUTH ALYCE TOWNSEND

OT a Chinaman's chance! How often have you heard that expression, and how frequently it has been used —even in the New York and Hollywood film colonies where casting directors are scouting for good talent and rejecting hundreds of mediocre ability!

Yet a young man with hair as black as any Chinese could show took "the Chinaman's chance" and won. And Broadway and Hollywood Boulevard are agog over the startling success that "Son of the Gods" has scored—with Richard Semler Barthelmess in the leading role—that of the adopted son.

of a wealthy son of Confucius.

While Dick Barthelmess appeared in several pictures prior to "Broken Blossoms," it was in this role that he scored his greatest early success—more of which we shall mention later on. In this picture he played the part of a Chinaman in love with a white girl, and won the plaudits of the press for his excellent make-up and oriental characterization. We have no record of his ever having visited China—but if he hasn't, he deserves even more credit for his painstaking work before the camera.

In fact he loves travel, and "hits the trail" when opportunity offers it—having visited Canada, Mexico, Cuba, Bermuda, Hawaii, France, England, Italy, Switzerland, Austria, Germany, Egypt and Hungary. Best of all—and can you blame him?—he likes Havana and Paris. He has been known to gamble a bit in his wanderings, and usually comes out a loser. But I'm getting a bit ahead of my tale.

The story of Dick Barthelmess' career is a veritable monument to tenacity of purpose. Few story book romances reveal

a harder struggle winning a more golden award.

Mr. Barthelmess' mother, Caroline Harris, was well known on the speaking stage. While his mother was on tour in various stage productions and while she was playing extended engagements in stock companies, young Dickie had to be cared for. He was first sent to the Hudson River Military Academy, then to the Manor School at Stamford, Conn., and finally to Trinity College. This military instruction proved a valuable asset in the making of "Classmates" later. During his early vacations Dick spent his holidays with his mother

back stage at various theatres. Later on, as he grew older, Dick sought minor theatrical engagements himself, earning a little money to help himself through school. Naturally, Barthelmess' education was a serious drain upon his mother.





LUPE'S LATEST

"Hell Harbor" - the Picture of the Month

HEN "The Vagabond King" was selected for review in the May issue as "the picture of the month," we found but two disputes as to our judgment and dozens of commendations in the mail bag. This month,

paging Mr. Danté, we're going to Hell Harbor!

Before making a brief review of this film I want to pay tribute to comrade Clarke Silvernail for his excellent work in writing the dialog. The ex-war veteran who made such a profound hit in the great mystery play, "The Silent House," is a buddy of mine in the theatrical bunch which comprise the S. Rankin Drew Post of the American Legion, in New York, and he had no trouble in getting out one of the big Legion bands when the film company hit Florida for its work on location.

They claim it's the first talkie made entirely out of the studios. Anyhow, the gay, lusty madcap of a Mexican girl, Lupe Velez, came in for a barrel of compliments when she finished the picture in which she appeared with Jean Hersholt and John Holland in "Hell Harbor," the United Artists-Inspiration conception of what it is like for a young girl to match her wits with a mercenary

father and an avaricious trader.

The story brings one back to those glamorous days when pirates really had cutlasses and black-eyes. It winds its way thrillingly through a series of murders and scrimmages and concludes as all stories must conclude—with the vivacious Lupe fast in the arms of her

man and the moon shining down upon them.

But there is really substance to the tale. It recounts the hardness of a father to his daughter and of his attempt to marry her to his own monetary advantage; and of her refusal to bow to his selfish will.

Below: Jean Hersholt and Lupe Velez





\$4,000,000 KISSES "Hell's Angels" Belles; and Howard J. Hughes

By WALTER W. HUBBARD, U. S. S. C.



BROADWAY AND

tells us that the idea was purchased from Marshall for cash; whatever the "dope" it is a fact that Howard J. Hughes. Jr., and Harry Behn wrote the original script which was later blue-

on page 38)

pencilled beyond recognition.
From the Paramount



Regis at the BRIDGE

CHARLES BUDDY ROGERS and JUNE COLLYER versus KAY FRANCIS and REGIS TOOMEY

OT HORATIUS-but Francis and Regis-who won the bridge against Charles "Buddy" Rogers and June Collyer. And what a fall there was, my countrymen! If you have tears, prepare to shed them now—for here's the good news concerning Kay Francis and Regis Toomey when they played a round of bridge and reported it to BROADWAY AND HOLLYWOOD MOVIES magazine.

Buddy opened with a bid of No Trump, the only question in this auction game being in the initial declaration. The hero of "Young Eagles" held a hand with much more than the minimum strength that justifies a No Trump.

Buddy's one Ace, three Kings, a Queen, and two Jacks

showed him two Kings and a Jack better than the average; his count being seventeen. (The beginner must know that Aces count four, Kings three, Queens two, and Jacks one.) Mr. Rogers had three suits safely stopped not only once but probably twice, and he had a King in his remaining suit; but it was a singelton King and therefore of much less value for a No Trump than if it had been guarded.

However, singleton Kings aren't to be usually considered "taboo" in a No Trump hand. This offered "Buddy" a choice between one No Trump and one Club. As far as the result goes, the Club bid would have produced a much more satisfactory result; however, sound Bridge doctrines are not based upon what the post mortem of a single deal reveals but upon the practices which produce winning results when subjected to the operations of the law of averages.

No Trump being the game, Kay Francis naturally opened with her fourth best Diamond, the three; June Collyer retired as the dummy, and Buddy played from the dummy hand a low card, while Regis Toomey played his Ace of Diamonds. To finesse would have been ridiculous; there being nothing in June's hand, laid on the table, to be caught; and there was a chance that Buddy's hand might hold a single-

If Kay's Trey was her lowest and she had lead from four cards, Rogers would have two cards in Diamonds; so reasoned friend Toomey. If these two cards were King-2, the King couldn't be captured anyway. If Miss Francis holds the Deuce and led from five, Buddy's singleton King would win if Regis played the Queen. (If Buddy had only one, it must be the King, because he would not have bid No Trump with a worthless singleton, and Toomey had Ace-Queen.)

On the second trick, Regis led the Queen of Diamonds and he can see that five Diamond tricks can be made and the game saved. When Mr. Rogers failed to follow suit on the second round Kay Francis marked the location of every Diamond, and knew that, should she play the Deuce on this trick, Regis would lead the 10 to trick 3 and the Four to trick 4.

This, naturally, would insure five diamond tricks for friend Toomey and Kay—which, with the Ace of Spades, would hold the declarer, Buddy, to his exact contract; but if Miss Francis could be induced to lead a Spade instead of the Four of Diamonds, two Spade tricks can be taken and the contract defeated. If Regis could be induced to lead Spades twice, the declaration can be defeated by two tricks. Kay might credit Regis with powers of observation suffi-ciently keen to make her notice Dummy's (June's) Spade weakness and realize that a lead up to it might be productive of an extra trick; but she could not expect friend Toomey to switch from Diamonds, and a game surely saved, to Spades and only the possibility of a contract defeated.

Miss Francis, however, sees a way to notify Regis that a switch is desired, and can rely upon him switching to Dummy's weak Spades rather than to Hearts or Clubs in which Dummy is strong. Kay, who starred in the card-playing film "Street of Chance," worked her scheme out as follows:

Kay has led her Trey of Diamonds to the first trick; when Buddy cannot follow at trick 2,—(Continued on page 37)



LADIES MUST EAT Beauty and Health: by Helen Twelvetrees

One of Helen's

Beauty

Exercises

To new-born babe's ounce, are more avidly watched than that of the star of loday. Many film contracts incorporate a clause rendering it null and void should the artist exceed a certain weight substituted studio officials who are ever on the alert to detect the hapless results of a week-end spent with too little respect for the calamitous calorie. We must be fair, but neither fat nor forty!

A fat venus doesn't get a fat purse in Holly-wood unless it's a comedy film.

You're not too lazy to try it. I don't think you are, or you wouldn't be a real movie fan.

You're not too lazy to try it.

Fat arms are almost always a sign of over-indulgence and consequent overweight. Dieting is indicated as the first remedy. Along with it should go exercises that are good, done at a rapid tempo and never half-heartedly. If you like, you may use light dumb-bells or Indian clubs.

The following exercises are simple and effective.

wood unless it's a comedy film.

All too many celebrities have lost out in the final analysis, by trying to amend faulty diets after they are quite beyond sane correction. Stringent, relentless and often dangerous "cures" necessary to rapidly effect a return to normal weight so often result in either complete physical or mental collapse.

My panacea is thoughtful, regular adherence to a normal curriculum of diet, exercise and rest. The keystone is a little book with which I would not part, known as "Scientific Weight. Control." To verify my system I have found use for a sort of "health-o-meter" both at my home and in my dressing room, to which I refer after each meal for an ac-

curate check. This weight-recording is taken, naturally, with naught but my "scanties," or less, on.

Prudent precaution surpasses disaster, I caution you, and I would never be known in the screen world as "the beautifully molded Helen," if I did not take this care of my body. I recommend swimming, skipping rope, and dancing as graceful and necessary exercises to take when planning to keep one's weight down. In my ap-pearance in Pathé's "Swing High" you will notice, when you view the film, how really necessary it was to keep my body at the peak of perfection. One can't wear the abbreviated costumes of circus life and, as they say in the vernacular, "get away with it" unless the figure is mighty near perfection.

And it isn't the calves nor the thighs which alone require attention and which call for admiring glances on the part of the male members of the picture house audience,-but the arms as well. Many girls who come to Hollywood have marvelously beautiful legs, -but the arms,-well,-the less said about them the better. If your arms are fat, here's a way to reduce them,-if

The following exercises are simple and effec-

1. Stand erect with arms stretched out at the

sides at shoulder level. Bend both arms simultaneously, so that the right hand touches the left shoulder. Resume first position and repeat twenty times.

2. Stand erect with the hands at the sides. Swing the right arm in a circular motion front to back as quickly and regularly as possible. Do this twenty-five times, then the

same thing with the left arm.

3. Take setting-up exercises for the arms, tensing the muscles and stretching as hard as you can. One, arms upward bend, clenching fists; two, arms upward stretch; three, arms bend; four, arms sideways; five, arms bend six, arms down. Repeat this exercise from ten to twenty times.

One more admonition, and I'm through. To the readers of BROADWAY AND HOLLY-WOOD MOVIES magazine who may have a fear of developing heavy hips,-here's a dandy exercise which will be helpful in

reducing the hips:
1. Stand erect, holding with the right hand to something secure, such as a heavy chair or the footboard of a bed. Swing the left foot slightly forward, at the same time bending the other knee. Bring the left foot up with an energetic kick. Repeat with the other leg, holding with the left hand. Alternate eight or ten times.

2. Stretch out at full length on the floor with the feet together. Bring the feet straight up without bending the knees, swinging the legs in an endeavor to touch the floor behind the head with the toes. Repeat several times with a

rocking movement.

3. Sit on the floor and stretch the legs widely apart. Relax and roll the body forward from the hips, sliding outsretched hands forward on the floor. I know that these simple exercises are beneficial and that they are actually being used daily by several of Hollywood's best known screen stars. They should be of help to you in your quest for beauty and health, and a fine figure.





Lillian Roth.

Consider the LILLIES

Damita, Gish, ROTH, Tashman and Walker; Part I

Lower left: Lillian

BOUT the time Lillian Roth first saw the light of day in Boston, Mass., in 1911, a famous screen star, Lilliam Walker, was "knockin' 'em over" in the field then occupied by the old Biograph, Lubin, Selig and Vitagraph organizations. She was famous for her dimples, her vivacity, the perfection of her figure and her screen personality.

It is a coincidence of Fate that those same dimples—and upturned corners of a beautifully modelled mouth—and all the vivaciousness and charm of that Lillian seem to have

and beans-Cabots and striking cops. Her mother, who had had theatrical ambitions of her own, desired that Lillian should be an actress. Accordingly she commenced to train her daughter while she was still very young. She taught Lillian to sing little

songs, to dance, and to speak short "pieces." In 1914 the Roth family moved to New York where Lillian was placed in a leading school of the drama and dance. Here in a short time Lillian Roth became an outstanding pupil. And in 1916 she began playing child parts in motion pictures at the film studios of Fort Lee, New Jersey. A year later Miss Roth was taken to the Shubert offices to be cast for a little part in the play "The Inner Man."

She was then only six years old. But a very pretty child. Her first real child role came with the play, "Shavings," in which she played her part so well that she was practically the star of that memorable pro- (Continued on page 37)



"HAPPY DAYS ARE HERE AGAIN!"

It looks that way, with this aggregation of pulchritude recruited from filmland. Below, at the left, lad-ees and gentl'mun, we have that charming aviatrix, Virginia Broadford,—limbering up for a little high flying. Pathe's mighty proud of this little lady! At our left we have Elizabeth Collins, Fox featured player and possessor of one of the niftiest pair of shanks on the Pacific coast! And, at the lower right, lad-ees and gentl'mun, we have the imported article; the genuine over-the-seas product brought to Warner Brothers movies,—and she's no less a person than Lottie Loder. And she isn't exactly on crutches, either!



HOLLYWOOD MOVIES









THE ROGUE SONG. This Metro-Goldwyn-Mayer picture, in colors, stars Lawrence Tibbett, of operatic fame, and the beautiful Catherine Dale Owen. Lionel Barrymore could have improved the direction slightly—he's usually good, and the critics seemed to feel at once that Tibbett's voice should not have been allowed to blast out so loudly as it has done—even though it is as fine as has been heard on the talking screen. Lawrence has the role of Yegor, leader of the Singing Bandits, who, at the opening of the picture, is bringing his men and their booty to the inn of Ossman, the Turk, where Countess Tatiana and the Princess Vera have stopped for the night. Tatiana commands that the singer come to entertain her, but from there on you must find the story out yourself.



COHENS AND KELLYS IN SCOTLAND.—George Sidney and Charlie Murray deserve a vote of thanks for their excellent comedy work in the latest release of the Cohens and Kellys stuff which Universal has been putting out. They have an excellent chance to introduce, in this talkie, a very fine Scotch bagpipe band—and—we shouldn't omit this—some snappy looking Scotch lassies in wee kilts. And, although we'd heard some of them before, we laughed at the Scotch jokes because of the excellent way in which they were staged. Scenes at the race track—in front of "The Queen's Hotel," in a taxicab, at the golf course, at the bath, in an office, at a Scotch tailor's—and a host of others—and believe us that Charley and George look funny in kilts.



ONE ROMANTIC NIGHT. Why the real name "The Swan," was dropped when this was produced by Joseph M. Schenck, John W. Considine Jr., and directed by Paul L. Stein, no one will ever know. In the role of Alexandria which was held, on the stage, by Eva Le Galliene, Lillian Gish has created another notch in the hall of fame for herself. The musical arrangements which went with Miss Gish's picture were made by Hugo Riesenfeld, Karl Struss being the chief photographer, and the settings executed by William Cameron Menzies and Park French. Edited by James Smith from Ferenc Molnar's play "The Swan," by Melville Baker, adapter. Rod La Rocque, Conrad Nagel, Marie Dressler, O. P. Heggie, Albert Conti, Edgar Norton, Billie Bennett, Phillippe De Lacy, Byron Sage, and Barbara Leonard appear in the cast.



OFFICER O'BRIEN, William Boyd has a part that fits him to a "T," and he is most ably supported in this movie by Ernest Torrence and the pretty Dorothy Sebastian. The story and adaptation was done by Thomas Buckingham, of the Pathe organization, and the play directed by Tay Garnett and Ralph Block. The life of a "gum shoe" cop is not, as they say in English musical comedy, "a happy one"—but this movie ends happily. A courtroom scene—a scene in a newspaper office—on a Pullman train, in a private home, and others—furnish ample opportunity for the dramatic moments which Boyd and his fellow stars have crammed into the plot. A "still" from the photoplay appears beside this criticism. The plot's not 100 per cent. new, but the production is good.



HE TRUMPED HER ACE. Marjorie Beebe, who has been a favorite in leading roles in feature pictures, will be seen in the principal part in "He Trumped Her Ace," an Educational-Mack Sennett Talking Comedy. Miss Beebe's rise to stellar roles in Sennett's all-talking laughmakers has been remarkable. Making her debut in a supporting character in a Sennett Short Feature talking comedy only a few months ago, she has rapidly climbed to the foremost ranks among Sennett's great aggregation. With each succeeding role, Miss Beebe has been given increasingly important parts. Miss Beebe first attracted attention in feature pictures with her work in "Love Hungry" in 1928. She also won favor in "A Thief in the Dark," and "Homesick." Her most recent feature was "The Farmer's Daughter," a feature-length picture for Fox.

"SWING HICH," the first of the big features on Pathe's new special production schedule, inaugurated recently by E. B. Derr, executive vice-president in charge of production at Culver City, is now being shown in the larger cities. "Swing High" is an original story of circus days by Joseph Santley and James Seyniour, featuring a romance played against a spectacular backfround. The music score was provided by such widely known composers as Ted Snyder, Henry Sullivan, Abner Silver, Ray Eagen, Mort Harris and Mack Gordon. Josiah Zuro is musical director. The cast includes the following stars: Helen Twelvetrees, Fred Scott, Dorothy Burgess, John Sheehan, Daphne Pollard, George Fawcett, Bryant Washburn, Nick Stuart, Sally Starr, Little Billy, William Langan, Stepin Fetchit. Chester Conklin, Ben Turpin, and Robert Edeson.



THE SECOND FLOOR MYSTERY. Loretta Young and Grant Withers—'nuf sed! Or rather, we might say, "Mr. and Mrs. Grant Withers," but that would be clouding the issue. Loretta and Grant are co-starred in this corking, good mystery play, produced, of course, as a "talkie" by Warner Brothers and Vitaphone. And, as one shouldn't disclose the "spooky-gooky" effects of the thriller, we'll omit the plot and concentrate on the beautiful Loretta—God bless her! She's supposed to be only seventeen years old—was born in Salt Lake City, Utah, and, at the age of five, had appeared with Mae Murray in "The Primrose Ring." She is golden haired and has a set, all her own, of the most beautiful teeth in Hollywood. Your reviewer enjoyed the picture from start to finish and was thrilled!



LUMMOX. United Artists' picture play reviewed at the Rivoli Theatre, New York. Herbert Brenon has taken infinite pains to produce a worthy picture version of Fannie Hurst's story. Study it—for it has real "heart appeal." That it is tedious now and again, that it taxes your patience if you happen to be in a hurry to get to that party, there is no question. But the plain fact is that the Bertha of the story, the awkward, silent, struggling Scandinavian scrubwoman, has been taken out of the pages of Miss Hurst's novel and projected upon the screen with great success. She is genuine and she is pitiable and she is noble. How many of the picture fans, or the play-goers, for that matter, are sufficiently interested to see her through? Winifred Westover, the star, is ably supported by Dorothy Janis, Lydia Titus, and Ida Darling.



THE BAD ONE.—Dolores Del Rio, Edmund Lowe, Don Alvarado, Adrienne d'Ambricourt, Victor Potel, Harry Stubles, Yola d'Avril, and Henry Kolker have the principal roles in a very excellent picture recently released. The story opens with Lita bidding an apparently fond farewell, if totally insincere, to Olaf Swenson who is shipping to sea on a freighter. Olaf demands a promise of marriage on his return in three weeks and the girl gives her word, though it is obvious that she has no intention of keeping it. She goes back to her place of employment, a Marseilles waterfront saloon, "Le Bateau Cafe," where she is a dancer and singer, and incidentally, a stimulus to keep the bottles and glasses of the customers filled. We won't spoil the excellent story for you by telling it!



SARAH AND SON.—Frederick March is the leading male role. Ruth Chatterton gives a dignified and affecting performance, the finest of her cinema career, including "Madame X" and the "Laughing Lady." As in her previous roles, she acts the part of a mother separated from her baby, but I think that here she has moved through the drama with a surer hold upon the characterization than she had done in the past. It tell a story of an immigrant mother whose worthless husband deserts her and steals her infant boy to give it to a wealthy family. Her effort to find the child, her long struggle to recover it, during which time she becomes a celebrated opera singer—these are the things which keep her occupied. The plot is similar to those acted by her in the past.









Possibilities in "Movies"

BURLINGTON, VT.—"Whither are we drifting." My! but the charm of color and sound in pictures opens up staggering possibilities—I have loved the deep emotional appeal of the silent drama expressed in action—shall we forget it all in the added force of dialogue, or will we soon come to the realization that the screen holds two important instruments: Voice and Action, differing in range and application, totally differing in technique, both demanding a mastery of its particular technique for best expression.

-Sabra Corey.

Brain Work Wanted

NATCHEZ, MISS.—May I court the embarrassment involved in a criticism of the seemingly sacred tenets of the motion picture art? Splendor to the Nth degree all to frequently is made the motive in the portrayal of the drama of the screen, thus romanticism instead of life is presented. Surely we need a bit of both—a bit less splendor—and a bit more brains. Seems to me this splendor is wharping the minds of the younger generation. Let us strive for more subtelty and less constrast. Our directors use contrast for eye work when we are needing brain stimulant.

-Francis Brown.

Likes French Stuff

CONCORD, N. H.—The writer, of French-Canadian descent, had a chance to see "Mlle, Modiste," the First National release which stars Bernice Claire and Walter Pidgeon, and it is tres bien. There is a real lure, for the women who love films, in the splendid style show the picture really gives you, and there's enough "sex appeal" and sheer beauty in Mlle'. Claire to win the hearts of the worst grouch among all the tired business men. I think I can safely say that Mlle. Claire has one of the shapeliest pairs of legs to be seen on the screen today, and trust you will allow me to say this in your columns. I love the French touch to her latest picture.—Roderique Dupont.

Let It Snow!

TANTALLON, SASK., CAN.—Why not star Norma Shearer, a Canadian, and Walter Huston, also from our land of the Maple leaf, in a good, big, smashing talkie. I liked "Tiger Rose"; who is there who doesn't like Lenore Ulrich? How about having made, for example, a movie of the red-coated Royal Canadian Mounted Police with Gary Cooper or some other big "he-man" taking the role of a husky "get your man."

There are very few talking pictures, showing the beauties of our northern country. One



of this sort would tend to attract or secure the patronage of the Canadian people, and would show our American friends that we up here do not live in a barren, God-forsaken country. One American I met thought that we Canadians were actually snowed into our houses and had to emerge from the upstairs windows in order to go about our business. If such were the case, snow shoes would be in great demand.

The picture "Rose Marie" appealed greatly to me, as it was typical of the North-Western life; but as it was silent, the whole effect of quality could not be offered.

-William Hinchliffe.

Not Our Fault, Lady!

INDIANAPOLIS, IND.—Why didn't you have some pictures of Fox stars or Fox productions in your May issue? Aren't you trying to be fair to all of the companies and as impartial as possible? I think you had every movie organization worth while represented except Columbia and Fox; so "what's wrong with this picture?"—Female Film Fan.

Cabarets Too Big!

READING, PA.—Was wondering, Mr. Editor, just how big a carbaret should be? It seems that nearly every film which shows the interior of a cabaret seems to think, or rather the director does, that it should be as big as a huge riding academy or an armory. I make this complaint of "Puttin" on the Ritu" as well as of other films. And, speaking of disappointments—what a flop that "Captain of the Guard" was—I really felt sorry for John Boles and Universal! I don't suppose you'll have the courage to print this letter for fear you might offend prospective advertisers—but let's lieve the Truth first, last and always.—Emily V. Werner.

Likes Art Work

CHICAGO, ILL.—As a post graduate student of the Chicago Art Institute permit me to congratulate you on the quality of your page layouts and the very wonderful cover of Greta Garbo which adorned your May edition. It was a "darb" and I doubt if many film fan magazines have had as exquisite a piece of work in many a moon! Keep up the good work; the budding young artists here are watching your covers from now on, and several of them join me in congratulating the artist.—Helen K.

Truthful Announcers

NEW YORK, N. Y.—The other evening I went up Broadway in the hopes of seeing a show at the Paramount and heard the tall announcer, in uniform out front, shouting that the feature picture was just about to begin. I entered—and found out that I still had three-quarters of an hour to wait before the picture started. I'm a traveling salesman and time is valuable to me, so I resented it. In Cleveland one chap has the habit of telling the patrons that there are plenty of seats to be had—regardless of whether there are or not.—Hermann Cohen.

We're Chastised!

NEW YORK, N. Y.—In the May issue of BROADWAY AND HOLLYWOOD "Movies"—an article on "The Greatest Lovers of the Screen": caught my eye. But reading through it I found that the really greatest, in my estimation, isn't even mentioned. That is Nils Asther. Although he hasn't appeared in the talkies I'me sure he'd make good,—for he certainly proved his ability and versatility as an actor in the silent pictures.

Here's to the success of your magazine, and I do hope you'll publish a picture of Mr. Asther occassionally. Sincerely,

-Marguerite Morgan.

Against Censorship

HOLLYWOOD, CAL.—I presume that censorship here is, by now, considered a necessary evil, but isn't there some way the movies can co-operate with the publishers of books, magazines and newspapers to prevent the spread of that pernicious and unholy doctrine? There is a sadistic lust for power to punish which seems to seize the fanatical reformers and which distorts their saner viewpoints. Why not have the publishers get together with the motion picture industry for the abolishment of practically every form of censorship and "snooping"? I'm sure the the world would then be a cleaner and better place in which to live.—Elwood R. Smith.





That PARIS Contest!

Vacation with the Film Folks in France this Fall





DURING the six months period which included the last three months of 1929 and the first three of this year, the film world saw half a dozen feature films which not only concerned Paris but which actually used the name of the French capital in their titles. Among them were Ann Harding's "Paris Bound"; Irene Bordoni's "Paris"; Will Rogers' "They Had to See Paris"; Maurice Chevalier's "Innocents of Paris"; and Victor MacLaglen's "Hot for Paris."

This increasing interest in France and the desire to see Paris caused the publisher of Broadway and Hollywood Movies magazine to arrange a contest, and in this we will have the co-operation of the French Line and the Railways of France. We intend that the winner (or winners, in case there is a tie) shall enjoy comforts, courtesies and consideration during the vacation trip, and we also want them to get a chance to visit the Gaumont company's plant or one or two other famous French film studios.

There are a few conditions to the contest, and one of them is the solution of the cross word puzzles which generally appear on one of the last text pages of the issues. The others concern the fun you get out of the movies. Who do you think is the greatest actor on the screen today? And who do you feel sure is the finest actress? Tell us briefly, and remember that neatness will count in all of your letters and in the preparing of the puzzles.

What do you consider the "high spots,"—the vital, tense or dramatic moments of acting in the best twelve pictures you've seen in your life? Possibly we had better present one of the submitted lists to give you a rough idea, and again remember that brevity is essential. Write your lists

and letters on one side of the paper only; they must be clearly and neatly done, and you must use your full, right name and address.

Here's one of the lists which came in as a result of the May 19th announcement:

- 1. Lillian Gish rocking the dead baby in "Way Down East."
- 2. Entrance of the Burgundian emissaries in "The Vagabond King."
- 3. Hanging scene in "The Virginian."
- 4. Farewell to troop train in "The Black Watch."
- 5. Riding of mounted Klansmen in "The Birth of a Nation."
- 6. Rene Adoree's acting in "The Big Parade,"
- 7. Babylonian orgies in Griffith's "Intolerance."
- 8. Dining table love scene between Valentino and Alice Terry in "The Four Horsemen of the Apocalypse."
- 9. Clive Brook's nonchalance at the close of "Sherlock Holmes."
- 10. Edmund Lowe's tiff with Russian wrestler in "The Cock-Eyed World."
- 11. Clara Bow in hotel room with drunken aviator in "Wings."
- 12. Execution scene in Rex Ingram's "Mare Nostrum."

Does that gibe with your ideas; possibly not, eh? Well, write your own ticket and let us know the "golden dozen,"—twelve famous bits from films. In connection with this article we've presented an airplane view of Paris, taken by Walter W. Hubbard, U. S. S. C.—showing the Ile de la Cite, the Notre Dame Cathedral, the Conciergerie (prison) and in the courtyard the Sainte Chapelle. On the mainland, at the left, is the Hotel de Ville. The Ile St. Louis is seen in the background.

(Continued on page 29)



Airplane photo of the lle de la Cite, by Walter W Hubbard, U. S. S. C.



M	1	2	3		4	5	6		7	8	9		10	JI	12	
III	13				14				15				16			III
III	17				18			19		20			21			
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	70					71	72		73			74				
	75				76								77			

CLAIRE WINDSOR'S Cross Word puzzles are again presented, and above we offer you one for possible solution which shouldn't rack that movie-mad brain of yours too much. Let's go,—all aboard for the boat ride to Paris as described in this issue on another page. Get your pencils out, fans, and remember that you do not have to be a subscriber in order to compete. Nor do you have to tear out this particular puzzle; you can examine a copy at our offices or at the Free Public Libraries if necessary,—or borrow a copy from a friend.

Formula

- 1. Former.
- Wall coating used on movie "castles" and cells.
- 3. Something Kay Francis breaks over Baucroft's head in "Paramount on Parade."
 - 14. Goddess of Harvest.
 - 15. What you did at the picture show.
 - 16. Be in deht as actors sometimes are.
- 17. What fans like to know about a young star.
 - 18. Start.
 - 20. When one lands; gets into pictures.
 - 21. The studio cat.
 - 22. Football position. (abhr.)
 - 24. Widow's right.
 - 28. State. tabbr.)
 - 29. Amusement.
 - 31. Last month. (ahbr.)
- 32. Part of a girl's body which should he shapely and photograph well.
 - 34. A nut.
- 36. Messenger.
- 38. Albots.
- 39. Tramper; walker to Hollywood.
- 10. Nothing.
- 42. What Hollywood whoopee makers don't do with their liquor.
 - 44. Creighton ----
 - 45. Ovens.
 - 48. Story: basis of a scenario.
 - 50. Sloths.
 - 52. Color or stain.

- 54. Cleaner.
- 55. Milliliter. (abbr.)
- 56. River duck sometimes hunted by male film stars while on their Autumn vacations.
 - 58. Kind of garment worn in film Ben Hur.
 - 61. Pronoun.
- 62. Manufacturing city, where Renee Adoree was born.
- 63. Brothers who make film comedies.
- 65. Wise man.
- 68. Preparing to drive, in golf.
- 70. Bovine mouthfuls.
- 71. Stir.
- 74. Presently.
- 75. Presented to Hollywood's distinguished visitors.
 - 76. Stationery parts of a machine.
 - 77. Animal mother.

VERTICAL

- 1. To make competent for a part in a movie cast.
- 2. What we feel that makes us want to visit Hollywood.
 - 3. Pronoun.
- 4. Rin Tin Tin.
- 5. Footless animal.
- 6. Writing; scenarios, stories, etc. (sing.)
- 7. What many stars put at the end of their letters.
- 8. Where the M. G. M. lion originally lived.
- 9. Beard.
- 10. Where young screen players try to get
- 11. Table vessel used in "Captain of the Guard."
- 12. Web-spinning.
 - 19. Punching tool.
 - 23. Blown with soapy water.
- 25. What counted against Oakie in "Elmer the Great" and Beery in "Casey at the Bat."
 - 26. Engrave.
- 27. What the Keystone comedy cops used to do.
- 29. What they used to thresh grain in the time of "Noah's Ark."

- 30. State (abbr.)
- 32. Kind of boat, featured in a film title.
- 33. Girl's name.
- 35. Emits smoke; Clive Brook's pipe in 'Sherlock Holmes."
- 37. Is sickly.
- 40. Part of the finger.
- 41. Major General in U. S. Army.
- 43. Farm implement.
- 44. What Raymond Hatton slept in,—in We're in the Navy Now."
 - 46. What a screen star doesn't want to be.
 - 47. Used to he used on girls' heads.
- 49. Centerpiece for table decoration at a flollywood party.
- 51. Source of rings.
- 53. Molding.
- 56. Twitchings.
- 57. Watchful.
- 59. Aquatic mammal.
- 60. Space.
- 62. What Beatrice Lillie is.
- 64. Lives of the studio cat.
- 66. French street.
- 67. Command to cameraman in studio.
- 69. Time to subscribe to this magazine.
- 72. On account. (abhr.)
- 73. Therefor. (Now solve it!)

That Paris Contest

(Continued from page 28)

The Ile St. Louis is seen in the background. Solve the puzzle in this issue—keep it with your solution of the May issue. Watch for further announcements in the July 14th (Bastille Day) edition of BROADWAY AND HOLLY-WOOD MOVIES before you mail it in. You do not have to buy the magazine to compete in the contest which is open to all, except employees here and their families, You may consult a copy at this office, and trace the cross word puzzle,—or you may look at a copy at the free libraries.

When your answers are all ready for mailing instructions in the July 14th issne, send them along to the Paris Contest Editor, 9th floor, 101 West 31st Street, New York, N. Y. In case the contest is won by a member of the fair sex who does not desire to go to Paris and have her expenses paid, we will be willing to pay her the equivalent in gold coin.

CONDITIONS of PARIS CONTEST

- 1. Solve the cross word puzzles which appear in the May, June and July issues of Broadway and Hollywood Movies magazine.
- Let us know who you consider the greatest actors (a man and a woman) on the screen today.
- 3. Write us, neatly, your idea of what constitutes the "high spots" in twelve good pictures you have seen.
- In doing this, neatness will count.
 Use only one side of the paper
 and use your correct name and
 address, clearly written.
- 5. It is not necessary to be a subscriber to this magazine to compete.
- 6. Final instructions as to mailing will be published in the July 14th edition of Broadway and Hollywood Movies magazine.



JONICA, at the Craig Theatre, New York City, is a fair and passable musical comedy with pretty girls and a generous sprinkling of the sex element; it's based on a short story by Dorothy Heyward about a young girl who came to New York from a convent in search of a wedding party. In the play she finds herself in a Pullman car with a drunken fat man.

Later she gets to the Sun Parlor at Mrs. Ross-Benton's in Connecticut, where the bachelor dinner and wedding are interrupted by the dance of the models.

It is a bit complicated, but you can get the drift of it if you feel that you should.

There is a line about still waters that run deep—and dirty—and Joyce Barbour, playing a show girl, admits that she had two weeks in "The Amethyst Lady" and has been rehearsing four years in Bryant Hall.

Miss Joyce is the best known but probably the least traveled of the feminine contingent, which includes Nell Roy, June O'Dea and Madeleine Gray.

The men are Earl Dewey, a comedian from Mound City who brought the mound with him; Jerry Norris and Bert Matthews.

The music, by Joseph Mayer, struck me as being a bit harsh. They were repeating one number, "I Want Someone," as I left and many seemed to like that.

William B. Friedlander is the producer. Costumes and sets are new and in good taste.

VIRTUE'S BED. — Three roles has Ara Gerald played along Broadway this season. Her newest, that of a harlot ,who make a gallant, moving and futile attempt to win a place in society, is the most commanding.

The play in which she appears, "Virtue's Bed," which was offered recently at the Hudson, brings attention to Messrs. Lohmuller and Emery, a new firm dedicated to the idea that dramas can be produced on Broadway at \$2.50 top price.

Miss Gerald is Eileen Gregory, whom one first encounters on the exotic rooftop of a brothel in North Africa. Most desired of all the girls, she has brains and temperament, and longs for a cleaner world. A not too theatrical inheritance falls her way, and she prepares to leave for England. Major Harry Anstin, an old roof-top acquaintance, who has befriended her, tries to dissuade her from the plan to insert herself in respectable society. It can't be done, he tells her. But she declares she will honestly admit her past, and make her way all the same.

Two years pass, and she has done it. Her English home is the rendezvous of a woman novelist, a young nobleman and various other members in good standing of the finer class. She's afraid, however, to pull the veil from her past life. The nobleman, Sir Eric Ramsey, proposes marriage. She wants his love—any human being's love—but she is haunted by the memory of what she was. The major appears and chides her for lack of courage to be honest, and she determines to get it over with.

At a gathering of her friends she reveals



her story—that of a New England girl, stagestruck, who signed with what she thought was a theatrical troupe and was shanghaied to a dive in the tropics.

The major was right. It couldn't be done. Her friends leave her, but not before she has told them off, one by one, for living secretly under the same code for which she is abhorred. Sir Eric makes a weak attempt to be a good sport, but she sends him off. The major, who really knows and admires her, remains. On the whole a powerful, dramatic sex play which is well worth sceing. Courtenay Savage has written clever lines that move smoothly. Robert Strange is effective as the major. J. Kerby Hawkes likewise as Sir Eric. Shirley Gale, Camilla Crume and A. J. Herbert make their roles interesting.

FLYING HIGH.—A new George White aviation comedy which will be reviewed in these columns for our 150,000 readers as soon as the press agents cease being Scotch! It may be good,—it may not be; in the mean time,—there are lots of good shows to see while waiting for information here. Miss Morgan's in it!

SUBWAY EXPRESS.—A corking good mystery play now running at the Republic Theatre, just off Broadway. Robert Ellis, as the detective, solves a brand new type of murder for the theatre-goers,—and through it all they're riding in the New York subway.

RIPPLES. Certainly this wasn't the world's great success, nor could it be called the hit of the season. We've seen better shows at the New Amsterdan Theatre in previous years. Possibly they could have had better press agent work, extended real courtesies to the newspaper and magazine men who were anxious to review the production, and it might have had a real long run. Alas, poor Yorick!

NANCY'S PRIVATE AFFAIR, a sparkling farce comedy saturated with sound psychology in its warning to the female of the species in this day and time. An evening of genuine entertainment in its expose of male and female error growing out of the inhihitions of the subconscious under conditions of social contact. Minna Goinbell in portrayal of Nancy gave a wonderful picture of the mental maze which unfortunately awaits so many not versed in the ways of men. Stanley Ridges proved a great tonic in the role of Betty Ross. Beatrice Terry as Mrs. Preston carried the needed contrast into the laughing situations of this pleasing farce. Reviewed at the 48th Street Theatre, New York





SAMUEL SHIPMAN'S great stage play, "East Is West," will be made into an all-talkie by the Universal crowd next season, with Lupe Velez playing the leading rele.

Miss Velez has a five-year contract with

Universal and "East Is West" is the first picture hought for her.

At present she is working on "The Storm," in which she is featured with Paul Cavanaugh and William Boyd.

Little Billy, who plays the midget in "Swing High," Pathe's circus romance, with Helen Twelvetrees and Fred Scott, once was shipped from East Lynn to Brockton, Mass.. by express so that he could travel in safety and fulfill his first important theatrical engagement.

"They just put a tag on me and handed me to the express agent," Billy explains. "I wasn't even marked 'perishable.'"

Emil Jannings, according to Film Daily, will soon be back in this country. He plans to return with his wife, Marlene Dietrich, who appeared with him in "The Last Laugh." They have both just appeared in the English and German versions of "The Blue Angel," directed by Joseph von Sternberg in Berlin. The German star, who refused even to try to learn English during his two years in Hollywood, is said to have brushed up on the language while in Germany.

Paramount has give a five-year contract to June Collyer, dimpled heroine of so many Fox talkies, and has renewed the contract of Victor Schertzinger, director of "Safety in Numbers" and composer of "The Love Parade" song hits.

Tom Mix, who rode a broncho to fame and fortune in the movies, is \$177,420.66 poorer right now. Mix made out two checks to that amount recently in a United States Court to clear up discrepancies in his income tax returns for the years of 1925, 1926 and 1927. One check for \$3,000 was given in payment of fines levied by Judge James after the cowboy actor had pleaded guilty to three misdemeanor charges of failing to pay his full tax quota, and the other, for \$174,420.66, covered the shortages, a 50 per cent. penalty and accrued interest.

Three criminal informations charging failure to make complete returns, filed by a Federal Grand Jury against Mix recently, were dismissed, and it was intimated that two indictments for alleged conspiracy to defraud, in which J. Marjorie Berger, Tax Counselor John D. Hill, Mix's husiness representative, and Eugene J. Forde, los brotl r-in-law, were named as co-defendants, would be dismissed.

Mix was the seventh member of Hollywood's film colony to appear in the court to

Pathé Star

HELEN TWELVETREES, Youthful

answer similar charges. The other previously pleaded guilty and were fined. Corinnè Griffifth paid a fine of \$1,000 and Eleanor Boardman \$2,000, after they had made up discrepancies and paid penalities which brought their accounts to \$25,000 and \$15,000 respectively.

In addition, more than a dozen other screen notables will appear in court to answer similar informations in the near enture.

The Grand Jury investigation into the Hollywood income tax muddle, which revenue agents said had resulted in a loss in taxes to the Government of \$1,000,000, ended in the indictment and conviction of two tax counselors, Miss Berger and Edward H. Hayden. Both are serving prison terms.

Ruth Roland escaped death once-a-week when she was Pathe's thrill girl in serial melodramas. One of Ruth's most thrilling exploits has been brought back to the screen synchronized with pulse-quickening music in "Do You Remember?" a current Pathe Audio Review subject.

Motion picture producers, distributors, actors, booking agents, and even film fans were badly hit by the recent "terrible" gas explosion in New York City in which no one was killed and nobody seriously injured. Yet it tied up the telephone traffic for days and days! One film magnate expressed the wish in somewhat these words: "Oh, if that had only happened just before the Public Service Commission granted them a rate increase! They woul, then have found out what ancient equipment the 'phone company was using-what bad management was in vogue, and what antiquated systems must be in operation to tie up a whole city-and prevent communication between some 50,000 'phones. If that kind of treatment and inefficiency keeps up the public will soon be demanding reductions in the rates, as they should-and the 'phone company stock won't be worth the powder to blow it to Halifax.

Louis Simon, featured comedian in Pathe's first talking comedies, went to the opening night of "Swing High," because Dorothy Burgess, who plays the female "menace" in the circus picture was a hit in "Bye, Bye, Bonnie," Broadway musical written by Simon and Bide Dudley. And these co-authors had never seen their discovery on the screen. Daphne Pollard, playing an important comedy role in "Swing High," was born in Australia and came to America as a member of the famous Pollard Liliputians. She was featured in London for twelve years, playing at the Hippodrome for five years without interruption in five successful musical comedy

Lillian Roth, youthful and shapely featured player who has appeared in Florenz Ziegfeld and Earl Carroll musical shows on Broadway, has been selected for the role of Trixie in Cecil B. De Mille's new production with music, "Madame Satan." The cast thus far chosen includes Reginald Denny, Kay Johnson, Elsa Peterson and Roland Young.

Arthur Rosson has finished production of the seventh Hoot Gibson production for Universal. It is entitled "Concentratin' Kid." Kathryn Crawford is the new leading woman. Others in the cast are Duke R. Lee, James Mason and Robert E. Homans. The title of the Gibson picture, released April 27th, has been changed from "Howdy Cowboy" to "Roaring Ranch."

If there's any truth in the claims by several that the churches and semi-religious organizations are receiving "hush money" propaganda funds, or "donations or call-itwhat-you-will from the powers that be in the movie trust, it is indeed an unholy and an unwholesome situation. But criticism of the interlocking activities of religious, patriotic and welfare organizations and the motion picture industry, and hints and statements that the industry has been subsidizing these groups, were met recently by a new avalanche of denials.

Thirteen of the nineteen organizations named by the Churchman last week as those needing immediate investigation to determine whether any of their officials were in the pay of the Will H. Hays interests, sweepingly denied the receipt of any monetary compensation.

The statement came from the Russell Sage Foundation, one of those groups included in the Churchman list suspected of liaving a financial connection with the Hays interests, the Motion Picture Producers and Distributors of America, Inc.

Speaking for the other organizations, the Presidents of which signed the statement, the Russell Sage Foundation declared that "we . . . resent these implications and wish to state publicly that no monetary compensation whatever has come to us or to our organizations as a result of our co-operation

HOLLYWOOD MOVIES

with the motion picture industry, nor has money been offered or sought."

The Motion Picture Bureau of the International Federation of Catholic Alumnae was even more vehement in its retort to the Churchman's implications. Accusing its critics of attempting to "racketeer" the many organizations which are trying to promote the cause of better motion pictures through cooperation with the motion picture industry, the Chairman of this bureau, Mrs. Thomas A. McGoldrick, issued a supplementary statement. The Catholic Alumnae statement declared:

"It is significant that some of these charges are being brought by men who have actually demanded participation in gross receipts of pictures for the alleged services they could render."

This reference was obviously to Dr. George Reid Andrews, executive director of the was accused of asking 10 per cent. of the proceeds of the photoplay "The King of Kings" for the Church and Drama Association, with the provision that the money might eventually revert to himself.

No direct mention was made in the statement to the Churchman's citation of the Rev. Charles S. MacFarland, General Secretary of the Federal Council of the Churches of Christ in America, who recently offered his resignation after admitting he had received regular remuneration from the Hays interests.

Gordon Elliott has been added to the cast supporting Pauline Starke and Ben Lyon in "What Men Want" by Warner Fabian. A. H. Van Buren, well known stage director, is working with Ernst Laemmle on the direction of this Universal picture. The cast also includes Carmelita Geraghty, Robert Ellis de Hallam Cooley.

Marilyn Miller's following in her mother's footsteps; divorce! She's going to be a blushing bride once more—for the third time. Her real name is Marilyn Reynolds, when born in Evansville, Ind., thirty years ago. While a child her mother divorced her father and joined a theatrical company and married the leading man, one Caro Miller, Marilyn, in an interview, disclosed news of her engagement and her forthcoming wedding. She will marry Michael Farmer, a wealthy 30-year-old Irishman known to practically everybody who is anybody in continental society.

The wedding will take place in the Fall—when she has completed her current contract with Warner Brothers. Her engagement to Farmer, millionaire head of the Hispano-Suiza automobile company in Paris, was sealed in March.

They kept it secret, however, until Farmer sailed aboard the Cunarder Aquitania for England. He was en route to attend the





MILDRED FRIZELLE, Dainty dancer featured in Radio Picture production.

Grand National, after which he will spend a few weeks at his Parisian quarters, in the Rue Henri Martin, hefore he returns to New York City.

Farmer, born in Dublin, was educated in Paris and London and is known as one of the handsomest bachelors of the London and Paris set.

Recently the beautiful star left for Holly-wood where, as she said, she expected to remain until after her next picture is completed. Afterward Marilyn and Michael will he ready to listen to the wedding bells, she said.

Marilyn's first hushand, Frank Carter, was killed in an automobile wreck.

Her second was Jack Pickford, whom she divorced several years ago after their marital bark, hailed as an example of the perfect romance, foundered, presumably hecause of temperamental differences. The wedding, she intimated, would take place in New York.

Arthur Rossen has finished production of the seventh Hoot Gibson production for Universal. It is entitled "The Concentratin' Kid." Kathryn Crawford is the new leading woman. Others in the cast are Duke R. Lee, James Mason and Robert E. Homans. The title of the Gibson picture, released in April, has been changed from "Howdy, Cowboy," to "Roaring Ranch."

Mauryne La Salle, of Hollywood, a manniquin and movie extra, is stated to be the "woman in the case" when Billy Sunday's son was arrested recently on a statutory charge. She is, to say the least, quite heautiful. George M. Sunday, 36 years old, was held by the police at Chicago recently. They telegraphed Los Angeles, Cal., authorities as he was wanted there on a serious charge-a complaint sworn to by his wife, Mrs. Harriett Sunday, alleging "misconduct." She also filed suit for divorce against the evangelist's son, who, it is alleged, fled from Hollywood with the beautiful model. After young Sunday left Santa Cruz county, authorities issued a complaint against him charging automobile theft. He was released under \$500 bail but failed to return. It's a cinch the exotic and pretty Manryne will never be starred in pictures now.

"Paramount on Parade," reports say, holds great promise as a tremendously entertaining screen frolic with an imposing array of stage and screen personalities. This attraction celebrated the fifteenth anniversary of the Rialto, New York City, following the run of "Hell Harbor."

Mildred Frizelle, Betty Recklaw, and Irene Thompson, are doing quite well, thank you, in R. K. O. productions of late. We predict that one of these girls is sure to attain the role of stardom in the not-too-distant future. And what shapely beauties they are, too!

Just by way of announcement (and this is not an advertisement), there are quite a few agreeable surprises in the way of editorial and pictorial material in the next issue of this magazine—the only one of its price and issue date class in the world.

Thomas O'Neill, W. R. Schmitt, and Harold Walker, all of the Universal technical staff, have been given new contracts by Carl Laemmle, Jr., general manager of the studio. All three are artists and set designers who

have been at Universal for some time past, and who have been responsible for the huge settings and effects on "Broadway," "All Quiet on the Western Front," "Captain of the Guard," and other big pictures.

Someone ought to tell the management of the Embassy Theatre in New York City of the lieing habits of a doorman—outside porter who continues to tell patrons "Plenty of seats inside" when they request honest information—that he ought to stop those sharp practices. The place is usually crowded at certain hours, and this avoidance of the truth an unpleasant thing for movie fans who enjoy good news reels.

Due to her work "What Men Want," "Night Ride" and "Shakedown," Universal announces that Barbara Kent's contract has been renewed.

Miss Kent is finishing her work in the Ernst Laemmle picture "What Men Want" with Pauline Starke and Ben Lyon. With the coming of talking pictures the young actress has proven herself to be an artist of exceptional ability, and her popularity has increased with the advent of the new medium. The new schedule calls for Miss Kent to be featured in a number of productions.

Speaking editorially of the New York fire in which several beautiful young girls lost their lives, the N. Y. World says: "Inquiries into the circumstances of the Pathé Studio fire in the Magistrates' Courts and by the additional Grand Jury were so tedious and inconclusive that the public had cause to doubt whether criminal action would ever be taken. The regular Grand Jury has proceeded promptly in voting indictments against two officials of the motion-picture company. This should go far to restore confidence in the effectiveness of the administration of the law. If plain provisions for the prevention of fire and protection of life are to be disregarded and culpable negligence overlooked where many lives are sacrificed, what better way could there be to encourage carelessness and culpable negligence in other cases?"

Helen Twelvetrees, motion picture actress, has been granted a divorce from Clark Twelvetrees.

"He was drunk when I married him," she testified, "and I did not see him again for two days. I thought I could change him, but now I have found out it can't be done."

The couple were married in February, 1927. They have no children.

Twelvetrees leaped out of a window in New York some time ago and was in a hospital for several months. The actress said she paid the bills.

Raymond Griffith, former star, the cast of the Universal super-production, "All Quiet on the Western Front," it was announced recently from the coast by Carl Laemmle, Jr. Griffith has the role of Gerard Duval, the French soldier, in the famous shellhole incident in Erich Maria Remarque's war masterpiece. Beginning as a scenario writer, Griffith later made his mark in such pictures as "A Yankee Consul," "Night Club," and "A Regular Fellow," in which he starred.

"Dixie Days," an Aesop's Fable burlesque, released by Pathe, depicts the immortal Uncle Tom's Cabin drama in burlesque form.



MISS IRENE THOMPSON, beautiful model playing in R. K. O. Pictures.



Consider the Lillies

(Continued from page 19)

duction. Prior to her appearance in "Shavings," Miss Roth played with her older sister is the Keith vaudeville circuit in an act of dramatic impersonations. Being precluded from singing or dancing because of the interference of the Gerry Society, Miss Roth was delayed in finding the medium for which she is now best known, though she was playing on Broadway, at the age of seven, with Helen Hayes, in "Seventeen."

Then came a Shubert show, "Artists and Models," which Miss Roth joined for its Chicago showing. After a successful season in Chicago she went out in a single in Keith vaudeville and her songs became the sensation of the day. At the age of fifteen she had become a vaudeville headliner. And to vaudeville she returned after Texas Guinan's "Padlocks," in which she appeared, had completed its run. Willie Howard, stage and screen comedian, was really the "discoverer" of the two Roth sisters—the one who gave them real stage assistance.

It was when she replaced Winnie Lichtner in the cast of "Delmar's Revels," with Frank Fay, that Earl Carroll brought her to sing in his "Vanities of 1928." Then Florenz Zieg-feld featured her in his show atop the New Amsterdam Roof, where Maurice Chevalier appeared on the same bill. Both the "Artists and Models" and the "Vanities" were in the so-called "nude shows" class but were first rate productions. Miss Roth's magnificently beautiful figure in stage costumes of rare charm, played no small part in the success of both the Shubert and the Carroll productions. Her complexion is clear, her flesh smooth and solid, and her legs and arms as nearly perfect as can be found anywhere in the picture industry today.

One night Jesse L. Lasky, first vice president in charge of production of the Paramount Famous Lasky Corporation, visited the Ziegfeld roof to enjoy the artistry of Chevalier who was under contract to Paramount, Lasky, watching Chevalier, thought of "The Love Parade," the talking screen's first original operetta, and the players that would be necessary for Chevalier's supporting cast. He saw Miss Roth perform. And the next day she had a contract binding her services for Paramount pictures. She went immediately to the Paramount Long Island studio where she made several short subjects.

Following these Miss Roth was called to Hollywood to play and sing an important part in "The Love Parade," directed by Ernst Lubitsch. Completing her role in "The Love Parade," she was assigned to the cast of "The Vagabond King," "Honey," and another film yet to be titled. It's a known fact that Lasky decided he wanted Lillian Roth after he heard her sing "Down Among the Sugar Cane," and she was really picked by him before Chevalier came upon the scene. Her singing of "Red Hot Mama" won her the Shubert assignment for "Artists and Models," as well as the ability she had shown, years before, in her impersonations of Ruth Chatterton, Ethel and John Barrymore, and others, with her sister Ann.

She has much of the fire and pep, and certainly the shapely limbs of Lily Damita—the austere dignity (when called for) of a Lillian Tashman, the winsomeness and "cuteness" of Lillian Gish—and, as we've said before, the dimples of Lillian Walker.

Regis at the Bridge

(Continued from page 15)

Regis knows that Kay holds the Deuce and Regis expects to see her play it, retaining her high Diamonds so as to win the fourth trick and cash in on the fifth.

But Miss Francis played the Seven to trick 2 and, as there is no other reason for that play Mr. Toomey surmised that a switch is being asked for; he can lead another Diamond, however, and make sure. Regis leads the Ten to trick 3, and when Kay plays the Nine the situation is clear. Regis Toomey switched to Spades at trick 4 and Kay with her double ten ace, can win the trick and still retain the cards for another sure finesse. At trick 5, Miss Francis lead her carefully preserved Deuce of Diamonds and forced the lead back to Mr. Toomey, who must win with the Four, and who obviously must lead another Spade to trick 6. Kay, of course, wins trick 6 by another finesse, and trick 7 with her Ace of Spades; she then cashs her Diamond Jack. Miss Francis and Regis win a total of eight tricks and Buddy is set for two tricks, of a hundred points. Most of the picture stars are followers of the Milton Work system of playing, and are getting a lot of enjoyment during the evenings following their work in Hollywood.

A Chinaman's Chance

(Continued from page 10)

play with D. W. Griffith. But the dean of director passed him by—for the moment. Barththelmess attracted attention in Marguerite Clarke's series of Bab comedies. Dorothy Gish saw him, was impressed with his work, and persuaded Griffith to engage him as her leading man.

So Barthelmess appeared in four of Miss Gish's most successful comedies. That was in 1918. Criffith realized that Barthelmess had unusual histrionic abilities and gave him a principal role in "The Girl Who Stayed at Home." After that he was given the unforgettable role of the Yellow Man in "Broken Blossoms." That left Barthelmess on the threshhold of stardom.

Immediately after came hits in "Scarlet Days," "The Idol Dancer," "The Love Flower" and finally in "Way Down East." Stardom could be held off no longer. The Inspiration Pictures, Inc., was organized in 1921 and Barthelmess was signed as its first star.

Barthelmess had the unique distinction of scoring a tremendous hit in his first starring vehicle, "Tol'able David." He has followed this with a series of distinguished performances, the most noteworthy being in "Fury," "White Wings," "The Amateur Gentleman," "The Bright Shawl," "The Enchanted Cottage," "Classmates," "Soul-Fire," "Shore Leave," "The Beautiful City," "New Toys," "Ranson's Folly," "Just Suppose," "The Noose," "Weary River," "The Drag," and several others—up to his latest production "Son of the Gods," in which he again essays a Chinese role.

Richard Barthelmess is of medium height, dark, well-built and has the clean-cut features and square jaw of the typical American. His hair is practically black and he parts it almost in the middle but slightly on the right. Dark brown eyes—large and moody—almost limpid pools of thought and power. His fore-

head is wide and high and his chin cleft his lips being firm and crooking down to the right, giving him that slightly twisted smile so enigmatic and interesting.

Dick's voice in baritone and his speaking voice has a quality for the "talkies" that has won new laurels for him. Unfortunately he catches cold easily. He likes "The Noose" as one of his best, although, in the plot of that story, he didn't "have a Chinaman's chance" as they say in the vernacular of night club life.

Dick's closest friends are Clive Brooks, Bill Powell, Beatrice Lillie and Ronald Colman. He dances well but modestly, and doesn't indulge in the tango or any last-minute ballroom gyrations. He loves Wagnerian music, doesn't play any musical instruments, and will not have a radio in his home; nor has he any use for poetry.

And—page Mr. Volstead—his favorite bev-

And—page Mr. Volstead—his favorite beverage is good beer! He has epicurean tastes but his favorite dishes are pork and beans and ham and eggs, and he detests public dining functions. . . . So say we all of us!

Movie World Epitaphs

Here lieth Jane, a picture star Whose bread was nicely buttered, Until the speaking movies came, Revealing that she stuttered.

* * * *

Here lies a Western hero bold,
A virile, "real he-man," oh;
Alas! the "talkies" came and told
His voice was a soprano.

-Ohio Legion Councillor.

Here lieth Queen, a movie star,

The world was 'neath her thumb,
But when the speaking movies came,
They found that she was dumb.

—Waycross Journal-Herald.

Here lieth Carlos, dashing sheik
For whom dainty hearts did flutter;
It's over now, for when he spoke
His mouth seemed full of butter.

--Kablegram.

Emil came from o'er the seas

To lie beneath this sod.

When "talkies came he raised his arm

And shouted, "Kamrad!"

-Pacific Legion.

Here lies a sheik with glossy hair Who in the films had "It"; But in the talkies they found out His false teeth didn't fit.

Date
BROADWAY AND HOLLYWOOD MOVIES
9th Floor, 101 W. 31st St.
New York, N. Y.
I enclose \$1.95 (check, express or postal
money order) for which send me your maga-
zine for one year (13 issues). Foreign \$2.50.)

Address



JEAN HARLOW; Hughes' leading lady in "Hell's Angels"

\$4,000,000 Kisses

(Continued from page 14)

Lasky crowd Howard borrowed, as a director, Luther Reed, of "Hit the Deck" and "Rio Rita" fame. (As a critic I'm not bragging about the direction in "Rio Rita.") But as a pilot and an aviation enthusiast, and as a photographer in the World War, I was interested in reading that Mr. Reed was also an aviation nut, and had been the first editor of the aeronautical section of the New York Herald. First National loaned the big tool and oil man their leading man. Ben Lyon and Paramount contributed James Hall;—Presumably for three months.

They were still at it when the shooting stopped, but Greta wasn't. Which brings us to Miss Nissen's kisses and her employment with the Caddo organization as leading lady at the time the cameras commenced their record-smashing grind on October the 31st, 1927. Greta is a beautiful blonde beauty,—no question about that—and some of the "shoots" showed up exceptionally well,—especially the love-making and kissing scenes with Ben Lyon and James Hall.

Again,—to speed up the story to a close, all Hollywood was gaping and gasping!— Some of the assistants even suggested that too much dough was being tossed about; that the thing was impossible; that "Wings" had created too much of a sensation; and so forth,—to which he always replied, calmly, that he was using his own and nobody else's money!

and Sopwith Camels, and other types.

And there never was an answer to that wise crack! With an income of five grand daily,—he was free to spend and spend freely! But Hughes was using good judgment as well as good money. Being a war picture, the young owner insisted on real wart-time airplanes. I've seen the planes he got as a result of world-scouring, and I'll vouch for their authenticity. He wanted Spads, Fokkers, S. E.s

This collection of aerial antiques cost him plenty of Jack but he was getting lots of real fun out of the deal, if nothing else. On completion of the dramatic sequences, Luther Reed quit, and young Hughes, not exactly a novice at direction, did the aerial shooting himself at Inglewood airfield. In an old Thomas Morse scouting plane he nearly lost his life,—but it didn't phase him. He went right on the same day producing and directing. He built a miniature of London at a terrific cost,—for the purpose of having it bombarded by Zeppelins, and about the only thing he actually missed was having the Gref Zeppelin built to order for Caddo at that time.

Al Johnson, stunt flyer, kissed good-bye to life as the first of four casualties in the transportation of a plane from one location to another. Early in the Spring of 1928, for safety's sake, the Inglewood field was abandoned for a new field near Van Nuys,—sub-

urban to Los Angeles. It was to this field that Capt. Roscoe Turner piloted the treacherous twin-motored bomber,—a most difficult and praiseworthy feat.

All sorts of crashes in cabbage patches, back yards, etc., took place to mar the serenity of the work and add, in some cases, humorous touches.

If clouds were bad the company moved to the Oakland, Cal., airport. And as secretary of the National Exchange Club's aviation committee I can vouch for the fact that this is one of the few landing fields in the United States which is actually operating at a profit. It was a good bet for the Caddo crowd.

A spectacular scene was called for in the crash of the giant German bomber. Captain Turner asked to be let off; insisted, in fact. The bomber, he said, might be spun, but not with his body aboard. He was convinced that if it was ever put into a tail spin it would never come out until it crashed. At lot of other fliers agreed. Mr. Hughes was undaunted. He wanted the bomber to spin, therefore it was going to spin. "Daredevil Al" Wilson, who had done noteworthy flying in "Hell's Angels," volunteered for the job—for a cash.

When he left the ground with a mechanic named Phil Jones inside the fuselage where he was to work smoke pots that would give the effect of a falling burning plane, Mr. Hughes had no idea his thirst for realism would be so thoroughly assuaged. Wilson climbed to 5,000 feet, kicked the bomber into a spin and leaped out with his parachute. Jones, inside the fuselage and apparently unaware that Wilson was no longer at the controls, stayed until it was too late and was instantly killed in the crash. Wilson kissed good-bye to his pilot's license for a period of time, and to his membership in the Professional Pilots' Association as a result of the realism Hughes demanded, Burton Skeens, expert cameraman, died of a nervous stroke during the filming of "Hell's Angels," and there were others who were injured.

Then came the talkies! The picture was silent,—disastrously so. A new and unknown leading lady,—also a blonde,—Jean Harlow by name, was hastily engaged. James Whale of "Journey's End" fame was imported from London to stage the new talking version;—Greta Nissen's love and kissing scenes were scrapped and a new beauty shoved over to the tender mercies of Ben Lyon.

Just a line or two about this voluptuously pretty girl. One afternoon Ben Lyon brought a girl friend on the lot for a "screen test." She hailed from the Windy City where she was more or less used to the shooting and bombing,—and she claimed to be just nineteen years of age. Harry Lang said she was "lusciously sexquisite,"—but she did react to Ben's he-man kisses in a way which, Mr. Hughes hopes, will bring back at least some of the \$4,000,000 bacon.

And there you have the story! Without a love *motif* any big feature picture's bound to flop! And the love scenes and kissing "shots" had to be made all over again because of the talkies.

It's a great world; there aren't many Howard Hugheses in it, so we're hoping with all our might that the grand total and more of that four million dollars will some day wing its way back into his pockets. And I know that BROADWAY AND HOLLYWOOD magazine, which ran the first fan magazine advertisement of his famous production, joins me in that wish.



HER SIN WAS



NORMA SHEARER

in THE

with

Chester Morris Conrad Nagel Robt. Montgomery

Directed by Robert Z. Leonard



F the world permits the husband to philander-why not the wife? Here is a frank, outspoken and daring drama that exposes the hypocrisy of modern marriage. Norma Shearer again proves her genius in the most dazzling performance of her career. She was wonderful in "The Last of Mrs. Cheney". She was marvelous in "Their Own Desire". She is superb in "The Divorcée" which is destined to be one of the most talked of pictures in years.

METRO-GOLDW





The Screen's Most Beautiful Star as a carnival queen, too smart for the woman-wise circus-followers but who fell

like a novice for a smooth - cheeked college lad . . . and loved him too dearly to let her heart have sway.

With Mae Busch, William Janney, Ralf Harolde. Presented by CARL LAEMMLE. Directed by Lew Collins. With the heart-throb song, "WHY DID IT HAVE TO BE YOU?"

UNIVERSAL FIRST



THE GHOST TALKS

BOUT two months ago I attended the funeral of a great Indian Chief who had gone to the land from whose bourne no traveler returns, Ritualistic services were held in the famous old Church of St. Mark's in the Bowerie.

Chief Yellow Robe left on this earth a reputation for clean living, fair play, and square dealing. It was my unfortunate lot that I never saw him while he lived, nor heard him speak. Sorrowing Indian relatives, and I speak literally, paid the last respects to his earthly body after his soul had been gathered to the Great Spirit.

A few weeks later I was privileged to attend the showing of "The Silent Enemy," a screen presentation photographed in the wilds of northeastern Canada, among the Objibway Indians, and portraying their early life as we know it to be centuries ago. It is not a "talkie;" it is right that it should not be one,—for the Indian language was, at that time, largely sign language, and this is beautifully expressed in the picture.



W. W. Huhbard

It portrays the primitive emotions of our early Americans at a time when there were six years of plenty and the seventh was a year of famine and desolation, and graphically illustrates their loves and hates, ambitions and accomplishments, courage and fear,—in short, every emotion in which the human race has ever expressed itself.

As a prologue to the picture there was a short, earnest talk by an Indian Chief. His voice was firm and yet well modulated, his phraseology emphatic and yet grammatically correct; and his expressed thoughts sincere and beautiful. I sat enthralled as I watched his face and listened to the sound of his rich, baritone voice speaking in excellent, cultured English.

For the voice I was hearing and the animated face I was seeing was that of Chief Yellow Robe.

Such unusual moments so charged with colorful, dramatic thoughts and se-



Chief Yellow Robe

quences, rarely come into our lives; but it served to bring me once again the message of Ibsen's "Ghosts." Truly, we are governed in a large measure by the long, gray arms which reach to us from out the grave.

The sentiments, thoughts, actions, expressions, customs and achievements of previous generations, though their authors and creators be dead and buried, will mightily influence generations yet unborn; and the worthwhile declarations of great orators, educators, preachers and scientists, will echo down the endless canyons of eternity.

I hope that every American boy and girl, man and woman, will endeavor to see "The Silent Enemy," and will carry away with them some of the enthusiasm and reverence which I felt,—not necessarily for that particular picture,—but for the lesson it brings that in truthfully searching for and presenting the finer traditions of the past we are but acting as ghostly watchers who are guiding the futures of the coming generations.—W. W. Hubbard.

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BROADWAY AND HOLLYWOOD "MOVIES"

July 14, 1930

Published every four weeks. Applied for Entry as Second Class Matter at the Post Office, New York, N. Y., under the Act of March 3, 1879. Fifteen cents a copy (20 cents in Canada); \$1.95 per year's subscription; 13 issues. Foreign subscriptions, \$2.50. Published by Hubbard-Ullman Publications, Inc., 9th floor, 101 West 31st Street, New York City. Walter W. Hubbard, Editor and Vice-president. Isaac W. Ullman, President and Business Manager. Leland Marshalt, Secretary and Treasurer. Copyrighted 1930 by the publishers; all rights reserved. Not responsible for loss of unsolicited mss., interviews or phytographs. Application for registration of trade matk name at U. S. Patent Office in pending. Nationally circulated by the General Magazine Distributing Corporation.





Boy, Page Miss ANITA







ING AND QUEEN

Newspapers Acclaim Charles and Janet Movie Monarchs

T'S all over but the shouting! Mr. Farrell and Miss Gaynor have gone and won it! Won what? The mythical title of "King and Queen of the Movies" set up by the New York Daily News and The Chicago Tribune, two of America's largest newspapers in the two largest cities.

We can not but hope that in the future the publishers will get together on this contest; we'd really like to see a contest conducted concurrently by the Curtis, Hearst, Macfadden, McCormick-Patterson, and Scripps-Howard chains of newspapers. In this way many smaller cities would be covered, the nation-wide interest would be keener, the honors greater, and the off chance of suspicion that the contest was won by purchasing a wad of newspapers at the last minute would be nil.

As The Chicago Tribune contest stood, the most uninteresting young man in the movies,—a chap who might have only appeared as an extra in one picture, could have, by buying. 5,960 copies of that newspaper and filling in the coupons at the last minute, won the title there. We do not believe that this was done in either New York or Chicago, but by co-operating with other newspapers, a splendid cross-section of the country's opinion could be thus secured.

Combining the votes of the two great cities, Charles "Buddy" Rogers and Nancy Carroll romped in as easy winners of "second honors," although Gary Cooper and Greta Garbo won second position in the voting in the Windy City.

Handsome Charlie Farrell and the charming Janet Gaynor, -elected to rule Hollywood's elite after the stormiest and most exciting popularity poll ever conducted by those two newspapers. Never before have monarchs ascended a throne with such colossal pluralities. Never before has such enormous vote been polled.

King Charles received the support of 49,273 fans. When the

polls closed, he had 14,597 votes more than Buddy Rogers, who came in second. Approval of the performances rendered by lovely Queen Janet was "Charles" is a word from the old high German, meaning "strong, manly, and noble spirited. The Winners: Charles Farrell and the beautiful Janet Gaynor.

voiced by 55,693 moviegoers. She left Nancy Carroll in second place by 26,076 votes.

So once more are these incomparable young screen lovers. portrayers of clean and sweet, romance, drawn together. They rose to fame side by side each is-(Continued on page 48)



ors in the popularity contest,

BIGBILL: Blonde By HELEN HARRISON Preferred

LONDES. cludes in the starting annals. But that was before the canny Does that eye of a Cecil B. DeMille cast him for a role in "The Volga conjure up Boatman." Since then he has heaped success on success until for you the latest now he is appearing to the delight of fans in "Officer O'Brien," baby doll at the heralded as his crowning achievement. extreme right of Boyd is a real star today, no Milky Way satellite, but Mr. the front row? If O'Brien himself-with his belt and sword intact. For Bill it does, tear up the has defended himself handsomely—and his screen loves have, chorus and take yourself out to see in sequence, been won by a spunky copper, a gallant cadet, a dashing aviator, a resourceful marine. But why go on—the charm of Bill Boyd is not the allure of a uniform. It is Bill Boyd, he-man extraordinaire, with great gobs of virility the all man of him in the disarming guise of blondness. and a pugnacious jaw to give Women like the elemental man if he hasn't fangs for teeth, ruddiness for glow and a stick brandished in his restraining the lie to the spun gold hair and the heavenly blue eyes. hand. And that brings us to Bill. When Bill Boyd, six foot, He has a splendid physique, broad, but not overbroad broadshouldered and enthusishoulders, a gleam in his eye that is like a spark of his not astic, was apprenticed as a quite-forgotten youth, and finds a companion in a rougish grocery clerk, automobile sales. smile that curls up the ends of a pleasant mouth. It appeals to the maternal, as do all juvenile mannerisms, and is pleasant man and oil driller he little dreamed that his longing to to the maternal, as crash the picture game would result in the phenomenal sucdo all juvenile mannerisms, and is (Cont'd on page 48) cess that film history now in-Bill Boyd "Enjoys" a Round of Beach Golf. Bill Boyd and Dorothy Sebastian in "Officer O'Brien'



MAKING HAYS

While the Moonshines!

ETHODIST morals and moonshine movie mandates are now the order of the day, and have been for the past few weeks. Under the laws of the Hays organization, the new sound principles are now in order. Practically all of the bigger companies have pledged themselves to the code which, according to Will Hays, "marks the latest and greatest step taken by the motion picture industry in the direction of self government." It is agreed that:

Every effort shall be made to reflect in drama and entertain-

the better standards of life.

Law, natural or human, shall not be ridiculed.

Sympathy shall not be created for the violation of the law. Acts of murder or brutality shall be presented only in such a way as will not inspire imitation.

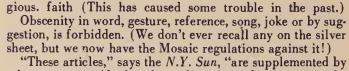
Methods of crime shall not be presented in explicit detail

on the screen.

Revenge in modern times shall not be justified as a motive. Use of liquor in American life shall be restricted to the actual requirements of characterization or plot. (If there are 30,000 speakeasies in New York City the folks in Hollywood aren't supposed to find it out while they're making the Hays pictures.)

Adultery shall not be explicity treated or justified. Scenes of passion shall not be used when not essential to the plot.

of passion shall not be used when not essential to the plot. Sex perversion or any inference of it is forbidden on the screen. That is why "Well of Loneliness" was barred. The subject of white



"These articles," says the N.Y. Sun, "are supplemented by others more specific, but the outline given above suggests the character of the code. Motion picture producers face the primary difficulty of entertaining the largest audience in the world. If they can follow their self-imposed code and continue to provide entertainment they will be doing a good job."

to provide entertainment they will be doing a good job."

The New York (morning) World feels a bit different about the subject. Under the heading of "Morals for Profit," they write, in part, as their leading editorial of the day, as follows:

"Mr. Will Hays descended from Sinai . . . and presented the world with a code of morals which is to govern the motion-picture industry. This code, we are told, is to be enforced from the choice of the script to the completion of the picture, and it will determine what an audience of fifteen million people each week shall see and hear in some twenty-two thousand theatres in the United States.

"This ought to sound tremendous and awe-inspiring, but somehow it is hard to take it very seriously. Why should it be hard to take the Hays code seriously? Probably because this grandiose and synthetic declaration is patently the homage which the box office pays to virtue. To put it more specifically Mr. Hays is afraid of the woman's clubs and the ministers. They have the power in many communities to hurt the motion-picture business. It is this fact, rather than any love of virtue for its own sake, which has inspired him to assemble in one



by adopting a different code, Mr. Hays, we take leave to think, would have had a different code. In short, the code represents nothing but Mr. Hay's shrewdest estimate of what is the most profitable statement of policy for the motion-picture industry

to make at this particular time.

"That the code will actually be applied in any sincere and thorough way we have not the slightest belief. It expresses neither what the best nor the worst directors and writers and actors in Hollywood think, but what Mr. Hays and the magnates think it would be good business for them to give the appearance of thinking. The effort to live up to the appearance will run against the fact that many things outlawed in the Hays code are enormously profitable. The best brains of the industry will, therefore, have to consider how to merge the appearance of virtue with the attractions of sin, retaining the most profitable features of both. As a result hypocrisy at least ought henceforth to be practiced as a fine art in Hollywood.

In any serious consideration of such a moral code as this one, the most noticeable feature is its careful omission of any of the virtues which have to do with truth. Yet the deepest evil of the movies does not arise from the crooks and the bar-

room scenes and the bathing girls. . . .

"This real evil of the movies arises out of the fact that a motion picture is such a very expensive thing to make. Because it is so expensive it must make a wholesale appeal. Because it must make a wholesale appeal it has to be produced by magnates. Because it is produced by magnates it expresses the magnates and the code of morals by which they become magnates. Here and there a camera man, a director, a writer, an actor accidentally and incidentally does an honest and beautiful thing. But normally the monstrous wholesale profitmaking machine grinds on and on, devouring the talents which it hires, and doing more to undermine taste and custom and popular integrity than schools, universities and churches can hope to restore.'

In its editorial the World pokes fun at the pompous little "reformer," John S. Sumner, of the smut-hunting society of

Chester may lose out under the new regulations.

New York, Mr. Sumner seems to favor a very radical form of censorship in most everything; it pays him to be like that!

As for the Prohibition question, the N. Y. Times claims that we're looking at the problem from the wrong end of the telescope. In a recent editorial they state that the prohibitionists haven't yet given due credit to the one modern invention which has saved the noble experiment from utterly crashing about their ears.

"This is," they state editorially, "obviously not the automobile, which plays a star role in the Dry argument. It is the motion picture, both silent and vociferous. That is to say, the movies do bob up with sufficient frequency in the Prohibition syllabus, but they turn up in the wrong place and character. America is invited to recall the days when the breadwinner spent most of the bread money at the corner saloon while the women wept at home. Today a small portion of the bread money formerly diverted will send husbands and wives in cheerful companionship to the movies, as often perhaps as twice a week. The picture palace is one of the happy products of Prohibition.

"Unfortunately, this is putting (Continued on page 47)

The keyhole to the situation:

Chester Conklin, Thelma Todd, and Barbara Bedford. In circle: Will Hays.





An informal pose of the beautiful

blonde First

National Star.

Direct-Action DOROTHY

come from real hard

work and application is granted by all in

(Con't on page 50)

In which the lovely Dorothy Mackall is portrayed as a _____100% extrovert By MARY ROBERTS OT many years ago, on the fourth of March, in the town of Hull, Yorkshire, England, Dorothy Mackaill ous portrayals show. That her successes have

was born. Dorothy's father is still in England where he manages a Dairy Company; her mother is in Hollywood with the famous and beautiful daughter, and the brother is in Australia. That accounts for the whole family, so let's get

back to Dorothy, herself.

While Miss Mackaill had already made herself known in England, before the desire to come to New York took such a powerful hold on her, she had to start in this country from the ground up. And that is not so easy! Dorothy had youth, appearance, personality, fearlessness and determination. So, also did many other young girls who were struggling for their place in the sun. But Dorothy had imagination, and when she stormed the almost impenetrable offices of the mighty Ziegfeld, she sent in word that she was Miss Mackaill of London. The London proved to be her entree. As Dorothy says, "he liked my legs and okayed my voice." And she's not the first foreign born "American" girl Mr. Ziegfeld has glorified,

That was the beginning. Miss Mackaill stepped into Jackie Logan's part of the Midnight Frolic. A pleasing voice, a racy song, a pleasing form and a spry little dance, and Dorothy Mackaill was a "find." A daring, dainty blonde beauty, she impresses one with her radiant health and zest for the really worth-while things of life. There is no sort of petty affectation or nonsense about Dorothy. That she is an artist we all know. That she has a tremendous amount of energy and vitality, and that she is courageous, her vari-Dorothy's shapely limbs have helped the success of many a picture.





Pauline Starke,

How You Can How You Can Have Beautiful HAIR

By PAULINE STARKE, Picture Star

OMAN'S hair is yet her crowning glory, and her beauty depends much on the lustre and strength of hair. No matter whether you have affected one of the many bobs or whether you have retained, or gone back to the wearing of long tresses, one of the most important attributes of your beauty is your hair.

always be kept clean. Dirt and dust forever blowing into the hair deaden the sheen. Of course, we can't wash the hair every day, and so instead of washing we brush it. Brushing

Granting that the hair and scalp are normal, they must the hair gives it a gloss and removes much of the dust

that is accumulated through the day. Lovely wavy tresses are the desire of every girl and they are yours for the taking.

In keeping the hair gloriously lustrous and alive, beautifully wavy and always in prime condition is easy if care is taken. There are little tricks every girl can do to keep her hair at its best. For instance, there are many with really beautiful hair who, when their hair is not up to normal, excuse it by saying that it needs a shampoo, that it has just been washed, or that it needs a haircut and so on. But if they knew there are little tricks and treatments that eliminate these instances when the hair is at its worst, they can have their coiffure always at is most lustrous beauty.

The girl with naturally curly hair, or whose hair has the least tendency to wave, should take advantage of the numerous ways of keeping the hair constantly wavy, fluffy and beautiful. Everyone

knows that naturally wavy hair becomes curlier on rainy days. Therefore, if you have the slightest suggestion of a wave in your hair, dampen it with hot water on rainy or foggy days, forming deep ridges with waterwave combs and letting them remain until the hair is dry. You will be surprised how beautifully wavy your hair remains for days

The same treatment applies to wavy hair when at the seashore, for the dampness of the water has the same effect on natural wavy hair as rainy weather has. And, by the way, rinsing or wetting the hair with hot water and pushing the waves deep into place will always make wavy hair wavier, and straight hair form slight suggestions of waves.

Another way of keeping hair with the slight tendency to wave fluffy and soft around the face, is to form deep waves in the hair with the water-wave combs just before your bath. The steam arising from the bath has the same effect as rainy weather upon the hair.

Or you might wet the hair with hot water, inserting water-wave combs which should remain overnight, and in the morning the waves in your hair will be ever so much prettier. Many girls whose bobs always look perfect use this

method for shortening the hair when it is too long.

Did you ever stop to admire the beautiful lustre some coiffures have? Here's a secret that you will find ad-

vantageous in bringing out the beautiful lustre of your own locks. After shampooing the hair add a half cup of vinegar to the final rinse or squeeze half a lemon into the final rinsing water. This will

make your hair beautifully fluffy and glossy when dry.

After vacation time, many girls find that their hair is —(Continued on page 50)



NOLLYWOOD MOVIES



An Airplane Photograph of Part of Hollywood, Calif.

Films and World Unity

OS ANGELES, says a copyrighted editorial in the New York Times, rejoicing by anticipation in fifth place among the cities as successor to Cleveland, should pause a moment to ponder the mutability of human things. There is under way a process which forecasts for the young giant of Southern California a somewhat slower growth in the next ten years than during the last two decades.

That omen is the talkies. It is by no means certain that Hollywood will retain her unchallenged monopoly in the film industry of the nations. At the present moment she queens it in greater splendor than ever. Her sound films are believed in some quarters to threaten the very existence of the living theatre. They have already drawn to the Coast much of the vocal acting talent of Broadway. But the signs of a reaction are at hand. American film producers now in London are reported to be engaged on elaborate production schemes for the British talkie market. Arrangements for the French and German speaking publics have already been made. English actors now employed with the Fox interests at Hollywood will go home to take part in the new program. The same thing has already been reported of French talent at Hollywood.

The talkie seems destined to restrict if not quite to break up the unity of mankind established by the movie. The silent film is the most universal single interest ever evolved by the race, more comprehensive, when measured by range and mass, than any one religion, empire, language in history. A Chaplin film, a Pickford and Fairbanks film, a "Western," is as intimate to audiences in the Congo interior and on the Labrador coast as to audiences on Pennsylvania Avenue and in Piccadilly. Now the universal brotherhood of the sign language is menaced by the advent of the sound film—the story of Babel Tower all over again.

It is not mere national pride that makes Frenchmen and Germans and Italians ask for talkies in their own tongue. It was inevitable that they should rise in demand for the new esthetic thrill. The magic of the spoken word is felt by all men. The natives of the Zambesi, when they have made acquaintance with the voice from the screen, will not be solely content with Hollywood jazz and opera. If there are enough of the Zambesians to make it worth while they will have their own words and music turned out for them.

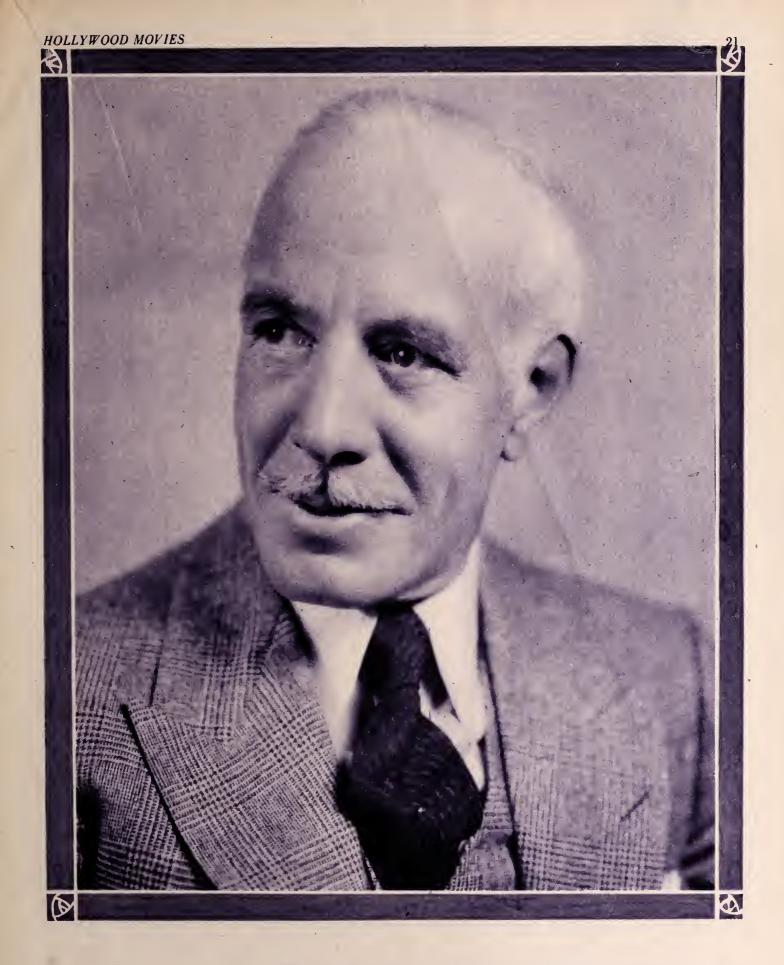
Industrial and business centres, once they have taken root, are hard to kill, They may suffer with a change in conditions, but they do a good deal of adapting before they cry quits. There are still many years ahead for the textile mills of New England and Lancashire, the money market in London, the luxury trades in Paris. So Hollywood, because of historic advantages, will remain the capital of the film industry for a long time to come. But her monopoly will not be so complete. The talkie is developing minor producing centres for foreign markets, even like the Ford plants abroad. The nature of the talkie makes such decentralization feasible because its plots are more of interiors than of the open air. To that extent the talkies are independent of the Californis sunlight.

20 BROADWAY AND



Billie Dove is unquestionably one of the screen's most beautiful women, and one of Hollywood's most charming hostesses. Born and educated in New York City, she went in for amateur dramatics because of her beauty,—but her first motion picture role was with Constance Talmadge in "Polly of the Follies."

Billie Dove



Lewis Stone

Major Lewis Stone is a veteran of the Spanish-American and the World Wars, so it is no novelty for him to wear a uniform in his film characterizations. "Sidetrack" was his first stage play, and "Honor's Altar" his first picture. He was born in Worcester, Mass., and educated in New York City.



THE DIVORCEE

Norma Shearer's Greatest Starring Role

IRM masculine lips pressed closely into the finely curved, soft moist lips of the one he loves; strong arms 'round her youthful body held breathlessly close to his; and beautiful white arms clasping him 'round the neck. Such is the scene we find at the opening of our story,—the story of love that would not die,—the love between a doctor's

daughter and a newspaper writer.

Whispered words of love, sweet chuckles of innocent enjoyment in their moments of bliss, and eyes lit by the whitehot fires of pure, young passion that only the threshold of youth offers. Jerry has been hold a hundred times that Ted wishes to marry her; he has asked her, on this very spot by the stream that afternoon so often to say "Yes" that the tiny body of a little boy, entirely nude, pleads from behind the tree.

"Say 'yes', will you lady, so I can get my clothes from there

and go home."

Again she yields her palpitating bosom and softly-rounded body to his crushing embrace and again the lovers trail off into a veritable Bacchanalle of kisses forgiveable only on the part of young men and young women . . .

going to wait while you havest a new crop of wild oats. You're human; so am I, for that matter. I don't intend to wait; and I'm not asking you to!"

Which brings us to our story, briefly, of Jerry and Paul (so ably acted by Norma Shearer and Chester Morris. The sweet, refined beauty that Miss Shearer possesses is well set off by the stern, vigorous, almost-hard lines of Chester Morris' physiognomy. One of the reasons why I call it "the picture of the month.")

An excellent cast which includes Conrad Nagel, as one of Jerry's lovers; Robert Montgomery, with whom she shares "the balancing of the account" against her husband's "cheating;" Florence Eldridge; Helen Millard; Robert Elliott; Mary Doran who has the part of Chester's (Ted) mistress; Tyler Brooke; Zelda Sears; George Irving; and Helen Johnson, a newcomer to the screen.

The picture, "The Divorcee," is most ably directed by Robert Z. Leonard, and is from the novel by Ursula Parrott.

Photographed by Norbert Brodin.

Dr. Bernard, so the plot goes, hopes that his daughter,

Paul's arm is broken, and Dorothy's beautiful face is

Con't PP 49



Like It FRENCH?

Recipes Adorable by Renee Adoree

O YOU like real French cooking? Ever been to Paris and tasted the world's masterpieces of the culinary art? Ever sample a real pleasant meal in the province of Burgundy or tasted a rare onion soup in Brittany? If not, you've missed a lot in life.

Of course, climate has much to do with the tastes cultivated by your palates and the needs your body feels by way of nourishment, but, voila!, that is true all over the world. It will interest some of my readers to know that France is about on the same latitude as Labrador. That means longer days in the summer time than you have in New York or Hollywood, and longer nights in the winter. . . . Which is as it should be.

Long winter evenings were made for the theatre, for retrospection, and for love. Long summer days were made for man's recuperation in the fresh air and sunshine. In Lille, where I was born, the community is an industrial one, and the long days in summer are a distinct blessing. . . . But that is getting away from my problem,—French cooking.

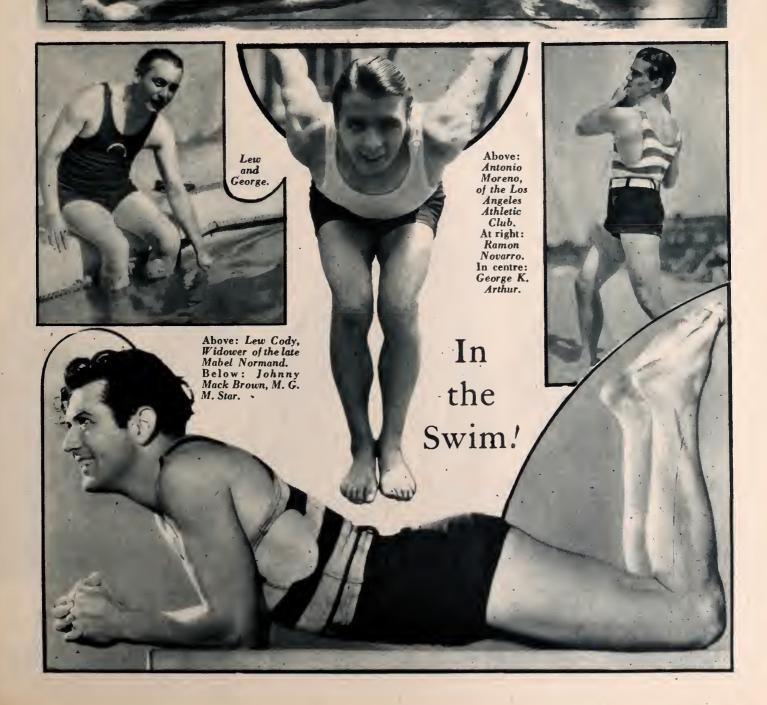
Under the climatic, racial, and other conditions, most French cooking as done in America, is an adaptation. Which is also as it should be, although I regret to say that some of the alleged French dishes have strayed far from the realms of Liberty, Equality and Fraternity.

and one-quarter of a cup of sifted dry bread crumbs. Cream the butter with the sugar, add the egg yolks, slightly beaten, the melted chocolate and the crumbs. Beat the egg whites and fold into the mixture. Grease two shallow cake pans and pour one-third of the batter into each, reserving the rest for filling. Bake in a moderate oven (325 degrees Fahrenheit) twenty minutes. Remove from the pans, and put together with the reserved portion. Serve on a cake plate and garnish with whipped cream. As this is very rich, small portions should be served. This recipe will serve six plentifully. (I give the temperature in Fahrenheit, although that is not the measuring system we use for hot and cold in France. It is more familiar to you, however.)

FRENCH FROZEN PUDDING. Another dessert, and I think it will be appreciated in the warm weather we are now having. Bring to a boil a pint of heavy cream. Beat three eggs, beat into them a cup of sugar, stir the mixture rapidly into the hot cream, and if the eggs have not slightly thickened the custard, stir over gentle heat until the consistency of a thick soft custard. Now remove from fire, add a pint of cold cream, flavor with two teaspoonfuls of any desired extract, allow to cool, and pack into a round mould, leaving a hollow in the center to be filled with already frozen orange water ice. At least one-half an inch of the custard mixed should be under and over the water ice. Cover the mould,









"SWEEPING THE CLOUDS AWAY;" from "Paramount on Parade." Prudence Suta la



Lucille Miller, Margaret Andrus, Louise Pimm, Gay Sheridan, and Rosalie Martin.

) HY I'S

By R. E. VANDERGRIFT

NE hundred and fifteen million people attend motionpicture shows every week in this country, and 115,-000,000 people can't be wrong," said Mrs. Thomas A. McGoldrick, chairman of the motion picture bureau of the International Federation of Catholic Alumnae, recently. And there are several million Protestants who agree with her on the value of motion pictures.

She was commenting on a charge made by Clara Tree Major of the Children's Theatre Company that "moving picture shows for children do not encourage them to think or have a right influence upon their morals." Miss Major denounced picture shows for children in an address at the

Hotel Pennsylvania, Manhattan.
"She's all wrong," said Mrs. McGoldrick. "The value of motion pictures for children, from an educational standpoint, is preeminently acknowledged by leading educators throughout the country. For example, pictures showing the Byrd expedition, are of great value and interest to children. Through the medium of the pictures, both silent and 'talkie,' children in this day and age can find out about everything that interests them. They can see the inside of a submarine, they can learn about foreign lands, they can see and understand how the children of other countries live. In fact, the moving pictures bring everything before them.'

Mrs. McGoldrick said that with the aid of the motion picture the greatest ideals and events of the human race could be portrayed graphically and indelibly on the children's minds. Much of the material in books proved uninteresting unless illustrated by motion pictures, she added. It is a fact, too, that children are becoming more and more allied with the industry every week—and the number of talented child actors for the screen, like Mitzi Green or Leon Janney,

is rapidly increasing.

Joan Marie Lawes, for instance, 8-year-old daughter of Warden Lewis E. Lawes of Sing Sing prison, has been engaged to act in pictures under a long term contract by the Fox Film Corporation. Her first appearance on the screen will be in "Up the River," a comedy of prison life written directly for the screen by Maurine Watkins and to be produced under the direction of John Ford. It will point a moral that even children can understand and enjoy.

All her life Joan, or Cherie as she was nicknamed, and called by the prisoners at Sing Sing, has always been familiar with prison life. She was born at the Warden's home inside the prison gates, June 23, 1922, and has always been permitted to ramble freely about the prison and be on friendly terms with the prisoners. Aside from her schoolmates at Ossining Seminary, Cherie's only friends are the prisoners

and servants in her father's home.

The little girl whose charming personality, frank bluegray eyes and beautiful, long brown curls have made her the pet of the prisoners, is a gifted dancer. With child-like eagerness she looks forward to making the trip to Hollywood in the company of one of her sisters. She is one of three children-one sister, Kathleen, attending Cornell University, and the other, Crystal, a student at the University of Vermont. They all agree with Mrs. McGoldrick that children really do have a part in the movies.

Cherie has one regret in having to leave the prison environment which she has always known; she must leave behind her pony, bicycle, dolls, buggy and other toys which she cherished. Since her contract is a long-term one, it is likely that these things will be shipped to her when she is settled in the film colony. We don't know whether this meets with the approval of Clara Tree Major,—but she simply

hasn't been asked!



MITZI GREEN, Child Star with Paramount-Publix.

Another child actor who is scoring a hot along Broadway as we go to press is the Indian child in "The Silent Enemy," a sturdy, smiling youngster who is featured with Chief Long Lance (Baluk), a former cadet at Carlisle University, in this stirring melodramatic romance of the life of the early North American Indian. And, by the way, that's a picture that every school child should see; it has been endorsed by leading educators all over the country as well as by this maga-

There were "plenty" of children's films that the motion picture bureau endorsed each month, Mrs. McGoldrick said. Never before, she explained, have so many producers been interesting themselves in the production of pictures for the young. They realize, she said, what great good can be done through the medium of such pictures. Even aviation pictures, becoming more technical every day, offer a world of interest,

amusement and education to the growing boy.

Quite aside from the child's angle, but coming about the same time as the reply to Clara Tree Major's desire to grab off the patronage of children for the theatre, comes an announcement by a well known military authority as to the value of the movies. Major General Hanson E. Ely announced recently that home motion pictures will be sent to groups of ten or more reserve officers or National Guard units to enable the officers to study the latest regular army manoeuvres. The pictures, suitable for small home projection machines, will be sent to reserve officers in the Second Corps Area, comprising New York State, New Jersey and Delaware. . . . Cadets or children,—for national defense of the home or for the education of our growing ones,—movies have a necessary and a rightful place. Parents magazine endoreses certain pictures each month and mentions those of value to children, as well as censoring certain others. Despite blue-nosed opposition and those having ulterior motives, movies will continue to be made in larger and better quantities in the years to come, -nothing can stop it!

HOLLYWOOD MOVIES . 29





REDEMPTION,-An M. G. M. film starring John Gilbert, Renee Adoree, Conrad Nagel, Eleanor Boardman and Tully Marshall. Jack Gilbert, as Fedya, a dashing and wicked officer of the Czar's army, attends a gypsy festival. He catches the wreath of pretty Masha when she throws it across the fire and seizes her in his arms. At the moment that he bends to press a kiss on her avid lips, Fedya catches a glimpse of Lisa, a gentlewoman attending the festival, with her fiancee, Victor, and her mother, Anna, and falls instantly in love with her.

Victor gives Lisa up to Fedya when the latter succeeds in winning her affections. Our readers who have read Tolstoi's "The Living Corpse" will recall the rest of the most interesting story. The motion picture version is most commendable.



ALIAS FRENCH GERTIE-A Radio picture. Marie (Bebe Daniels), supposedly a French maid, is engaged in "cracking" her mistress' safe when light-fingered Jimmy Hartigan (Ben Lyon), unaware that he is poaching on the territory of a fellow crook, enters the room. Marie snatches up her burglar's tools, hides behind a portiere, and waits for developments. She is not kept long in suspense. Jimmy quickly manipulates the combination, acquires \$10,000 worth of diamonds and emerald necklaces and starts for the exit, only to find a pair of merry brown eyes looking down the sights of a revolver. Marie, known in underworld circles as Gertie Jones, alias Gertie the Gun, demands the jewels. There's quite an interesting plot which we don't want to spoil for you,-but the picture's swell.



JOURNEY'S END. A Tiffany production from the stage play by R. C. Sherriff is directed by James Whale. In the cast are Ian MacLaren, David Manners, Billy Bevan, and Charles Gerrard. Laid in the trenches, the story concerns the effect of three years' warfare on a sensitive, highstrung individual. Trying to avert a breakdown, Capt. Stanhope is virtually living on whisky to steady him through days and nights of horror. The brother of the girl he loves is detailed to his company, and for fear that the youngster will write home of the change in his idol, the Captain has the mail censored. An order comes through for a raid, and Lieut. Osborne, second in command leads it and does not return. In order to hide his sorrow the Captain gets drunk and beats young Raleigh. The big offensive starts and Stanhope leaves the dugout after a last glance at the dead Raleigh.



THE LIGHT OF WESTERN STARS.—The first Zane Grey thriller to reach the talking screen, "The Light of Western Stars," the attraction at the New York and Brooklyn Paramount Theatres recently. Found featured in the cast are Harry Green as "Pie Pan," the anecdote-telling cowboy-peddler; Richard Arlen, Mary Brian, Fred Kohler and Regis Toomey. Otto Brower and Edwin H. Knopf co-directed, and Grover Jones and William Slavens McNutt adapted Zane Grey's story for the screen. It has sweet romance and is entirely devoid of any objectionable or "sexy" plot; a typical Arlen and Brian story. On the stage, Helen Kane, the original hoop-boop-a-doop screen girl. Not one of the best, but, on the whole, delightful screen fare, and well worth the price of picture, "Come Back to Me" is one of the feature songs.



YOUNG MAN OF MANHATTAN. Adolph Zukor and Jesse Lasky sprung a real one on the great American film public when they released this starring vehicle for Claudette Colbert. The picture is most praiseworthy, sincere, and carries a genuine appeal. Norman Foster plays opposite her as the shiftless but talented young writer who is always "going" to write a book. Claudette's voice registers like a million dollars-her legs are as pretty as ever, and her smile just as winsome and sweet as they make 'em! Scenes from the Dempsey-Tunney fight-the Navy-Princeton football game, the six-day bicycle races, and other sporting events are worked into the plot in a commendable way and but add increasing interest to what is already a very fine picture. And you simply must see Ginger Rogers and Charles Ruggles; they alone are worth the admission fee!

THE BENSON MURDER CASE.—S. S. Van Dine's suave sleuth, Philo Vance, once more is depicted on the talking screen by William Powell, in "The Benson Murder Case," Paramount's production of the novel by the same name. Powell, creator of the Philo Vance role, again is supported by Eugene Pallette as the baffled Sergeant Heath and E. H. Calvert as District Attorney John F. X Markham. Others in the cast are Paul Lukas, Natalie Moorhead, William Boyd of "What Price Glory" fame, and Richard Tucker. Frank Tuttle, who directed "The Green Murder Case," again handled the megaphone. We present at the side of this review a scene from the photoplay which looks like another money maker. Reviewed at the Paramount, Theatre in New York City as was the last Philo Vance picture, and, on the whole, it is very good entertainment.



MAN CRAZY. First National's recent production starring Alice White and Myrna Loy is a "Lulu"; full of comedy, fast-moving action, and good "talkies." We've got to hand it to 'em for the cast which also includes Douglas Gilmore, Paul Page and Fred Kelsey—the latter playing the part of a policeman with a great deal of gusto. The love scenes are exceptionally good, as is the court room set—and the intimacies of a bedroom. The picture we have placed parallel with this review is a "still" from the picture "Man Crazy" and shows Douglas Gilmore and the red-headed Myrna in a bed room scene. Myrna Loy, it will be remembered, scored a tremendous hit in "The Black Watch" not so long ago, and we predict you will enjoy her in this film.



THE CASE OF SERGEANT GRISCHA. A Radio picture from the novel by Arnold Zweig is directed by Herbert Brenon, and Includes the following cast: Chester Morris, Betty Compson, Alec B. Francis, G. von Seyffertitz, Jean Hersholt and Paul McAllister. The story opens in 1917, with Sergeant Grischa Paprotkin of the Russian Army escaping from a German Prison Camp. Babka, a Russian refugee, helps him to escape, furnishing him with clothes and identification tag. He is captured as he seeks food from one of Babka's friends. He is tried and condemned to death as a spy. Babka follows and endeavors to save him but Grischa refuses to try to escape. The General tries to have the death sentence changed. Failing in this Grischa is lead out and the firing squad closes the "Case of Sergeant Grischa."



YOUNG EAGLES.—Another of those aviation pictures Charles "Buddy" Rogers is "doped" and trying to make love to his spy sweetie, lying across the bed. She steals his clothes and vamooses over the German lines. An amusing incident takes place when a squad of young flyers is reviewed,—minus their pants. Jean Arthur, blonde and beautiful, has the role of the Austrian spy; Paul Lukas that of a German ace,—with Stewart Irwin in the supporting cast as an American aviator. Capt. Elliott White Springs' stories "The One Who Was Clever" and "Sky High" were used; adapted by Wm. Slavens McNutt. Wm. A. Wellman directed the production for Adolph Zukor and Jesse Lasky which includes an uproarious "whoopee" party in Paris; a generous sprinkling of wine, wild women and war.



THE SHIP FROM SHANGHAI—Paul Thorpe and wife aboard a yacht; trouble begins when they leave port, and the crew is mutinous. A typhoon hits the boat; a night of horror ensues! The captain is washed overboard, the masts blown away; the ship drifts helplessly. Taking advantage of the situation, his fist "crashes" Ted's mouth. His confederate manages to club Howard insensible. Fearing Howard will die unless he has water, Dorothy goes to Ted's cabin to trade her beautiful body for her lover's life. The girl's in terror while his sensuous hands roam over her. He kisses her; she points to the mirror, calling him a beast. This snaps his reason; he hammers the glass until his hands are bleeding. leaves the dugout after a last glance at the dead Raleigh.





OUR BLUSHING BRIDES.—And doubtless many more who are not brides will blush when they see this enchanting array of feminine pulchritude, lingeries, and intimate discussions of social and moral life. A Metro-Goldwyn-Mayer production of real merit, well directed. Anita Page, Dorothy Sebastian, Joan Crawford, Raymond Hackett and John Miljian are starred and featured in the movie and they represent as well-balanced a cast as M. G. M. has had for this type of work for some time past. The "love nest" scene on Tony's tiny island is a strong bit of acting, and yet delicately handled, as is the work done by "Geraldine," the underwear model at the Salon Francaise. Joan Cfawford and Anita Page have unquestionably stellar roles in this production, and they give their best. Their voices harmonize well in the "talkie" version.

HONEY.—Stanley Smith and Nancy Carroll have the leading roles in this recent Paramount Publix picture; ably supported by Mitzi Green, Lillian Roth, Skeets Gallagher, Harry Green and Zasu Pitts. "Sing, You Sinners," is the hit song of the film and it is well put over, aided in part by little Mitzi. The story concerns the renting of a house by an aristocratic family of which Stanley Smith is son and heir. Lacking servants, the owners decide to play the parts of butler and cook, the latter being ably handled by the red-haired Nancy. Clean, wholesome and enjoyable comedy; honestly and sincerely done, and fast moving. We'd give the picture a three-star rating if we operated that way. Nancy Carroll's smiling Irish eyes and beautiful legs alone are worth a four-star rating.



BITTER FRIENDS.—While this lacks real good direction, it is at least funny. The cloak and suit business, which has furnished so many plots for hilarious stage successes, is just as productive of laughs when brought to the talking screen. The Educational-Tuxedo Talking Comedy, "Bitter Friends," the most recent example of the success of such stories on the screen. Eddie Lambert, who was a star in vaudeville and musical shows before going into pictures, and Edward Clark, author of many stage plays, screen successes and vaudeville skits, are the two partners in a coat and suit manufacturing establishment in this laugh piece. Lambert's unique scrambled dialect is a high light of this comedy. You'll go a long way before finding anybody half as funny in handling this sort of dialect.

THE RETURN OF DR. FU MANCHU.—By a strange coincidence, Collier's radio hour and their excellent distribution system had much to do with the success of this recent picture. Sax Rohmer's famous diabolical creation stalks across the screen again in "The New Adventures of Dr. Fu Manchu." Rowland V. Lee directed Paramount's sequel to "The Mysterious Dr. Fu Manchu." Once more the Rohmer characters are depicted by Warner Oland as the insidious Dr. Fu, Neil Hamilton as Dr. Jack Petrie, last member of the ill-fated family marked for doom by the crazed Oriental; Jean Arthur as Lia Eltham, escaped ward of Dr. Fu, and O. P. Heggie as Inspector Nayland Smith of Scotland Yard. The timely showing of the film while Collier's story was being run assured its success.



COURAGE.—The Vitaphone-Warner production of the stage success by the same name shows, in its pre-views, excellent directorship and a well-balanced cast which includes Belle Bennett in the role of the long-suffering, courageous mother; Marion Nixon; Rex Bell (and he's handsome, girls); Leon Janney; and several others equally noteworthy. Without divulging the plot, we once again see that the real "blue blood" of the family proves to be the illegitimate child, and the bastard strain that produced kings and prices, Abraham Lincoln and Michael Angelo, once again comes to the rescue of a family being "squeezed" by the blue-nosed, reformer-type of New England meddler. A triumph of tolerance and liberty over snooping, censorious injustice in the person of one wearing long skirts instead of pants. Here's to the noble woman who beats them.

HOLLYWOOD MOVIES

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HOLD EVERYTHING.—We mention the fact that this was shown at the Hollywood Theatre, because that's Broadway's latest movie palace. A rollicking comedy produced by Warner Bros. after the famous stage play; and including in the cast no less a personage than Joe E. Brown, Winnie Lightner, and a galaxy of featured players and stars. Not a picture you'll long remember, but if you're anxious to "laugh and grow fat,"—or to laugh until your sides ache and thus lose some of that excess fat,"—well, "Hold Everything" is not a bad picture to see. It hinges on the entertaining adventures of a pair of boxers with their trainers. As the portrayer of the role of a third-rate pug, Joe takes the cake, and the producers are to be congratulated upon securing the services of so excellent and talented a comedian.



THE MAN FROM BLANKLEYS.—Warner Brothers are offering screen fans a fair treat in presenting John Barrymore, recent daddy of Dolores Ethel Barrymore, in a rollicking comedy of social errors and farcial faux pas. In this film Jack momentarily foreswears costume, wig, the braggadoccio of a thumping adventurous role. A drawing room comedy with Barrymore, a Tuxedoed scientist, too befuddled to realize that he has stumbled into the wrong house for dinner, and who just can't make up his mind about his host or the assortment of freakish guests assembled there. About him, with the exception of Loretta Young, are grouped as strange a coterie of characters even seen on the screen; Dickensian to the ultimate touch. Plenty of laughs; but we will not spoil a good story for you.



THE BIG PARTY.—The high life, low life, and night life of New York,—a parade of passion and fashion; of lingerie and camaraderie, woven around the romance of a shop-girl and her boy friend,—that, in brief, is Fox's latest comedy film directed by John Blystone. Not as good as we'd like to see it, but passable and interesting. A human, slangy, lifelike story of real people, embroidered with hilarious situations and catchy music, glittering with gorgeous backgrounds contrasted against "walk-up" apartments—a kaleidoscopic cross-section of Manhattan's skyline, clothesline and waistline. Sue Carol, Dixie Lee., Frank Alberston, Walter Catlett, Richard Keene, Whispering Jack Smith, Douglas Gilmore, Charles Judels, Ilka Chase, Elizabeth Patterson and Dorothy Brown are in the c , the story and dialog are by Harlan Thompson. Fairly good!



FREE AND EASY.—Anita Page is a bit colorless in this picture, as far as her acting requirements go, but Buster Keaton holds up the production in excellent style. Not quite as funny as we hoped it would be, and a bit draggy in spots,—but nevertheless a charming, sparkling comedy. M. G. M.'s finest director appears "on the set" in the person of Fred Niblo; Gwen Lee, John Miljian, Trixie Friganza, David Burton, Marion Shilling, William Haines and Robert Montgomery all contribute their "bit" to put it over. There's a red hot dance in the production that's a "wow" and worth the price of admission for the bald headed patrons; if we knew her name we'd give her credit here for her terpischorean exhibition. On the whole, worth going to see!



CAUGHT SHORT.—Anita's getting lots of work with M. G. M. these days. As for a review of this comedy suggested by Eddie Cantor's book of the same name, all we need do is to mention the cast,—Marie Dressler, Polly Moran (you're laughing already; we heard you), Anita Page, Charles Morton, Thomas Conlin, Douglas Haig, Nanci Price, Greta Mann (no relation to the Mann act!), Herbert Prior, T. Roy Barnes, Edward Dillon, Alice Moe, Gwen Lee, Lee Kohlmar, and Greta Granstedt. Market is strong on Gretas. Dialog and continuity by no less a person than Willard Mack, and ably directed by Charles F. Reisner. Miss Page is charming as a sweet girl graduate, and Marie Dressler's as funny as ever, and that is, after all, saying a mouthful!





HOLLYWOOD MOVIES



BEBE DANIELS

A NOTHER romance of the film world on the rocks! A "frigidaire effect" has come into the heretofore passionate romance of Alma Rubens, Jewish screen star, and sheik Ricardo Cortez, the husband credited with aiding her to conquer the drug habit, it was indicated recently by tidings that they are living apart.

Although both have vaudeville engagements in or near New York, Alma is with her mother at 36 West 59th Street, while Ricardo makes his home at the Hotel Warwick.

Neither could be reached by BROADWAY AND HOLLYWOOD MOVIES magazine to tell what had chilled the fervor of their relationship, but friends supplied information. Miss Rubens has found a slight tediousness in ber husband's readiness to claim credit for her redemption from dope, said the wife's confidantes.

"My fight against narcotics was my own battle," Alma is quoted in substance. "As a matter of fact, the money to pay my hospital expenses didn't come from my husband most of the help came from women friends.

"Now that the act is over Ricardo is coming forward to take the bows. I resent the imputation that he had to help me climb out of the gutter.'

The fact that Miss Rubens is at the West 59th Street apartment was confirmed by her mother, who said Alma was with friends on Long Island for the Passover holidays.

A doorman at the apartment looked surprised when he was asked for Mrs. Cortez.

"No one of that name ever lived here," be said finally.

Dorothy Dwan, film actress and widow of Larry Semon, comedian, is going to get into matrimonial harness. Her engagement to Paul N. Boggs, Jr., son of a petroleum company official, was announced by her mother, Mrs. Charles S. Sollars, recently.

You may have heard of the big favor that John Alden did for Miles Standish in taking off his bands the burden of courting Priscilla, or what Cyrano de Bergerac did for his boy friend. Lt. Robert Erdman, it was intimated recently, never beard the story. If be had, he took no moral from it, for he sent Lieutenant Howard N. Coutler, thirty, a comrade in the Navy, to carry a \$200 bottle of perfume and a Spanish mantilla to the then beautiful Mrs. Leonia Cauchors McCoy Vallee.
She was the bride of Rudy Vallee, crooner,

The

Divorce

Docket

for twenty-three days only. Then she had the marriage annulled in White Plains, asserting Rudy was out so much o' nights, what with his orchestra, and one thing and another, that it was like having no husband

So, as you might have expected, Mrs. Coulter announced recently that she and Lieutenant Coulter had been married. He is communication officer at the Lakehurst naval aviation station.

Her first husband was Frank McCoy, 3d, of 546 Park Avenue, who married her in 1923. They were divorced February 14, 1928. There was one child, Gloria, five. Thus does Rudy Vallee, movie star, get into the limelight again!

Mrs. Elinor Kershaw Ince, forty-five and beautiful, widow of Thomas H. Ince, pioneer moticure producer and director, was married to Holmes Herbert, forty-seven, film actor, on May 15th last. The ceremony was read in the garden of the Ince home. Under the terms of Ince's will, his widow was deprived of her quarter of his \$1,600,000 estate upon her marriage to Herbert. The will provides that Mrs. Ince should receive the interest from her share of the estate in the event she remarried within seven years of bis death, in 1924, but should not receive any of the principal, three sons shared equally with Mrs. Ince in the division of the estate.

Pretty Bebe Daniels and Ben Lyons are going to jump off the dock into matrimony. By the time this sheet's out on the newsstands they'll probably be in the throes of their supreme mental, physical and spiritual happiness. They last starred together in "Alias French Gertie."

Roy D'Arcy, stage and screen actor and now a New York night club operator, was divorced by his wife, Mrs. Laura Rhinock Guisti, for the second time recently. An interlocutory decree was granted to Mrs. Guisti after she had testified in Superior Court to her husband's "temperamental cruelty," threats to kill her and refusal of money.

Mrs. Guisti testified that after she remarried the actor and they went to New York he immediately began "staying out nights until 3



RICARDO CORTEZ

or 4 in the morning, and telling me it was none of my business where he had been."

Mr. D'Arcy, whose legal name is 'Guisti, and his wife married first in 1925. She obtained a divorce Feb. 26, 1929, and one month later remarried the actor at Tijuana, Mexico. This event occurred a few days after Lita Grey Chaplin, former wife of Charlie Chaplin. announced that she and D'Arcy were to be married. This announcement about his affair with the pretty Lita caused no end of comment in Hollywood.

Leo Donnelly, actor, writer of short stories and one of the best known of Broadway comedians, has filed suit for divorce against his wife, Mrs. Edna L. Donnelly, formerly the wife of a prominent society man.

John Patrick, movie actor, is named corespondent.

The suit has been instituted by Attorney L. R. Hanower as counsel for Donnelly. Two specific charges of infidelity are included in the complaint. The Donnellys were married in Chicago in 1926. They have no children.

Donnelly charges that his wife was found with Patrick at the Donnelly apartment, No. . 200 W. 54th St., where she still lives. The couple have been living apart since. On another occasion, March 27, 1930, the plaintiff alleges, Patrick was found with the pretty Mrs. Donnely in a room at the Hotel Traymore in Atlantic City.

Patrick, also known on Broadway, has appeared in several moving pictures.

Donnelly was rehearsing at the Vanderbilt Theatre in "The Spook House." He was in vaudeville, but has appeared more recently on the legitimate stage.

Mrs. Donnelly was formerly the wife of a wealthy Wall St. broker named Paul.

Patrick was for some time in the employ of Paramount Pictures. He and Donnelly were at one time considered warm friends. Donnelly will be remembered by theatregoers as prominent in the casts of "Bought and Paid For," and as a salesman in the original cast of "Potash and Perlmutter."

(Continued on page 48)









DOROTHY REVIER takes time off during the studio's "shooting" hours to call up the boy friend. The gorgeously beautiful blonde is being starred in "The Call of the West," a recent Columbia picture.



MOTION picture operators, actors and directors who were veterans of the World War and who were members of the S. Rankin Drew Post of the American Legion, No. 340, are temporarily out of luck! Internal warfare in the ranks of the State department of the Legion broke out and that theatrical post was suspended and its charter temporarily revoked because of their activities in connection with a boxing carnival and what Commissioner of Public Welfare, James W. Kelly, alleges "an irregular sale of tickets and solicitation of funds."

According to Mr. Kelly, Sydney Gumpertz, charged by some as the "perpetual motion" commander of the outlawed post, obtained 500 tickets to the bouts for \$1.25 each and illegally sold them without a city permit for \$25 each.

The nominal admission for the armory fights is \$2, Kelly said.

He wants the district attorney to find out what became of the several thousand dollars profit which the supposed beneficiary, William Kurtz Post for Disabled Veterans, claims never to have received.

Gumpertz is holder of New York State's distinguished conduct medal and the congressional medal of honor. Some of the members have kicked because the nominating committees appointed by him always report a nomination for him again. Another complaint by a member was made because the officers had failed to find out, according to their own letters, that the Post funds were with the Clarke Brothers,—the banking house which failed, until some time afterwards.

Court action is indicated as the affair is in the hands of District Attorney Crain of New York City. If there has been any rottenness, we hope that the movie men will not suffer too heavily. After all, there is need of just such a theatrical post of the Legion.

Another pretty little miss who thought the motion picture industry was a cure-all for her troubles! A thirteen-year-old high school girl of Great Neck, L. I., who ran away not long ago to become a motion picture star because she didn't like her job of nursing 18 Persian cats, was arrested in New York City recently in the company of a twenty-year-old sailor.

She is Lucille Koltnow, daughter of Harry Koltnow, 1213 Elder Avenue, Bronx. For the last four months she has been employed as a companion to Miss Lillian Goodwin of Great Neck, and attending high school there.

After leaving there, she was unsuccessful in finding work and for several days slept in subways and park benches. Finally she met James O'Day, 20, of Buffalo, who she says got her a furnished room at 352 West 27th Street, and induced her recently to hitch-hike to Wilkesbarre, Pa.

They had just emerged from a clothing store where he had paid \$1.50 for an outfit when

they were nabbed. The girl was sent to the

LOTTIE LODER, Warner Star

they were nabbed. The girl was sent to the Bronx Juvenile Society Home and O'Day (no relation to Mollie O'Day, film star), was held at police headquarters for investigation.

Raymond Griffith, former star, the cast of the Universal super-production, "All Quiet on the Western Front," it was announced recently from the coast by Carl Laemmle, Jr. Griffith has the role of Gerard Duval, the French soldier, in the famous shellhole incident in Erich Maria Remarque's war masterpiece. Beginning as a scenario writer, Griffith later made his mark in such pictures as "A Yankee Consul," "Night Club," and "A Regular Fellow," in which he starred.

American movies cleaner? Read this and pass the bouquet along to Will Hays. In Australia the annual report of the Federal Censorship Board published recently says that British films require more cutting than any other. The figures of 4 per cent for American films projected to 8 per cent of British films are given.

The report says: "The best talkies of British life are made in America. Our experience of British films generally is that they are below the standard of foreign films.

"Big Top Champions," offering sideline glimpses of circus animals in training, is a new Pathe Sportlight reel filmed at Sarasota, Florida.

A flock of thanks are given to Harry and his Kraftsmen in the art department of the J. P. Muller Co., Inc.,—largest theatre and motion picture advertising agency in the world—for the excellent decorations, headings,, lettering, etc., which has graced the May and June editions of this thirteen-timesa-year monthly. How'd you like that caricature of Greta Garbo by Isip in our first number?

Why Fatty Arbuckle went out of the cafe business.

"Every night," said Fatty, now working as a technical supervisor for Arkayo, "when I was running my cabaret befuddled customers at the tables insisted on sympathizing with me. 'Too bad, Fatty,' they'd croon. 'That was one helluva tough break you got, ol' man. But we're for you, kid.'"

Laura Lee, blonde Brooklynite and musical comedy singing star, received permission recently from the Superior Court, Los Angeles, to sign a talkie contract by which she'll receive one grand per week. Laura appeared before the Court with her mother, as she wasn't quite twenty-one. Miss Lee was born in "the city of baby carriages and churches" at the west end of Long Island, and between engagements continues to live in the home at 218 Hart Street, in which she was born. She made her stage debut at twelve as one of Gus Edward's "kiddies,"

Lotti Loder, Vienna's gift to Hollywood, is making phenomenal progress with English. Her vocabulary now totals 800 English words. And no trace of a foreign accent!

Richard Boleslavsky, noted Russian director, who staged the symbolic ballet in "Paris Bound," directed the dazzling dances in "Red Hat Rhythm."

Little Billy, who is playing the midget in Pathe's "Swing High," was the first white "little man" to be made a South Sea Island "king."

Colleen Moore, says the Los Angeles Examiner, film star, and her husband, John McCormack, motion picture producer, have separated and that Miss Moore is expected to file suit for divorce within the next two weeks, probably alleging incompatibility.

Bebe Daniels discovered Fred Scott's singing ability while taking vocal lessons and suggested the screen career which won him a featured role in Pathe's circus special, "Swing High."

Pathe Sound News recently presented the first pictures to come out of India since Mahatama Gandi began his passive revolt.

Publicity paralysis at the Tiffany organization. It's like pulling teeth for us to get any real information or "dope" from that crowd, although we hear they have made one or two good pictures. It's a shame John Stahl left them,—the organization is not what it used to be!

Dorothy Revier's voice has gone over big, and we predict a splendid future for her with Columbia or any other organization she blesses by her association. Photographs like a million dollars, has shapely legs that knock 'em cold,—or hot, as the case may be, and eyes that would make a Rhine-maiden-siren look like a back number. Good luck, Dot!



ALICE WHITE, starring in First National's "Show Girl in Hollywood."

Former Governor Alfred Smith has his "movies," but Governor Roosevelt will have his talking films. Sound motion picture apparatus has been installed in the billiard room of the executive mansion to make possible private showings of the new type of pictures! Congratulations, Prophet-the Empire State can give you naught but the best and we congratulate you on this forward step.

"Scarlet Pages," the play by Samuel Shipman and John B. Hymer in which Elsie Ferguson was featured on the stage, will be made into a talking picture by First National with Miss Ferguson, Marion Nixon and Grant Withers (recently with "Soldiers and Women") in the main parts. The play had a successful run in New York and Chicago and concerns the prosecution, in a courtroom, of the illegitimate daughter ofan attorney.

It is said that Will Rogers, movie star, is receiving \$500 a minute for talking over the radio, and we're glad Will is getting it, if he is. Most anyone else would talk over the radio for \$500 a minute, even if they talked the kind of talk Will has been talking recently.

Clyde D. Moore, in the Ohio State Journal says that Rin Tin Tin is the only movie actor who hasn't been divorced yet. May be they don't allow Rin Tin Tin to attend those Hollywood parties. It might also be said that Rin Tin Tin is about the only movie star who isn't putting on dog.

A successful talkie comedy, says the Buffalo Evening News, is one that keeps the audience laughing so you can't hear anything to laugh at.

All kidding aside, and getting serious once more,—we sure enjoyed "The Divorcee,"
"The Texan," "The Big Pond," "The Arizona Kid," "The Runaway Bride," and "The Silent Enemy." They all have merit above the ordinary pictures and can be relied upon to furnish good entertainment.

Lynn H. Bump, a member of the National Vaudeville Association, has purchased the property and management of the Capitol Theatre in Manitowac, Wisconsin. The theatre is one of the largest in southern Wisconsin, and should be more than just successful under Mr. Bump's management and direction. Good luck, Lynn!

If only Major Bowes and H. Dietz knew how hard it was for screen fan magazines to make Miss Bessie Mack part with passes to review the shows at the Capitol Theatre, they'd understand why all of the film productions and stage presentations shown there weren't mentioned. We've heard of a drowning man clutching at a straw, but of course Miss Mack is not a man,-she's a charming lady!

Fifi Dorsay and Victor McLaglen, who are becoming quite accustomed to each other's company on the screen, will appear together next in "The Painted Woman." Miss Dorsay will play the title role and McLaglen is the hard-boiled first mate of a steamer in the South Seas. This pair recently completed "On The Level" and were seen previously in "Hot For Paris." Victor Fleming will direct "The Painted Woman."

A Pathé star won't appear in the nudenot even for a French film. Mary Lewis, beautiful Metropolitan opera singer, and an American, refused recently to pose naked in the film "La Belle Helen," in which she bad been assigned the star role.

When Miss Lewis discovered the contract specified she must appear entirely unclothed except for her flowing hair, she tore up the contract. She had been booked to appear in both the French and English version.

Following the argument she sailed for America. The former prima donna of the Ziegfeld Follies, who became an opera star famed in London, Paris, the Riviera and New York, makes her first appearance on the talking screen in "The Siren Song," a musical story prepared by Lynn Riggs. This brilliant operatic star will portray an impudent peasant girl in the swashbuckling romance of the devil-may-care days preceding the French Revolution.

Nils Asther, for whom Vivian Duncan still avows a crave, is taking his art quite serious ly these days. Nils, who is one of the hand somest lads in the racket, if one yearns for his style of beauty, has had no end of a tough break since the talkies. He has worked like the dickens and still retains unbroker faith in his star of destiny.

"I believe there is a big future for me in the movies," he said, "but I'm not going to be in a hurry about cashing on it. I'm not going to be miscast any more. No more slickhaired sheik parts for me. I hate 'em."

The Scandinavian Valentino declares stoutly that the best thing that ever happened to him was to be freed from his Metro-Goldwyn-Mayer contract. "They wanted me to come back for some retakes of 'The Sea Bat,'" Nils told me. "My contract had expired and I told them nothing doing. My part was bad enough and I couldn't see how all the retakes in the world could make as bad a picture as that any good." Possibly Nils is getting temperamental!

John M. Stahl, one of the veteran movie producers, has agreed to go to work for Junior Laemmle. He used to be the Stahl part of Tiffany-Stahl, and before that worked for Paramount for years. He will supervise story selection and production for the

Lily Damita's reputed to be getting high hatty,-or what is the answer? Mr. Sam Goldwyn's office doesn't want to release photos for her publicity purposes; the press department of United Artists suddenly pulled up lame and announced that they're not allowed to release any more for that temperamental French star, and even Miss Damita's secretary doesn't answer the clarion call. . . No wonder she's leaving the cast of "Sons o' Guns."

Bessie Love has been selected by William LeBaron to head the cast of "Conspiracy" for Radio Pictures. Ned Sparks and Hugh Trevor will be featured with her in the cast of this all-talking dramatic thriller.

"Won to Lose" is the title of a just com-pleted Vitaphone Varieties directed by Del Lord, with Eddie Lambert, Jewish comedian, who crashes a race track gate and becomes involved in an attempt to throw a race. Bill Irving is his promoter and pal. It's a fastmoving comedy.



BETTY RECKLAW, pretty featured player now with Radio Pictures.



The Grand Parade

NEW YORK, N. Y .-- I've seen Al Jolson in "Mammy" and the old time minstrel parade now talked about by O. O. MacIntyre in the Hearst papers ought to become a reality. Though we have the movies, it is with regret that I have watched the minstrel show become extinct. To me the ministrels are a memory of a carefree boyhood.

The day of the ministrel parade would never find me in school, for what was school compared to the thrill of seeing the minstrels? I would run after them shouting at the top of my voice, "The minstrels are in town!" My friends would gather and we would all follow the parade, gazing worshipfully upon the minstrel men; vowing to be minstrels when we grew up, for that was the height of every small boy's ambition then. With a thrill of pleasure I remember those famous minstrels, and also Hi Henry and his silver cornet. When Hi Henry played seductively on his cornet outside the theatre the frank salesmanship of his action was not resented in the least but received with appreciative grins by a country of salesmen, who rewarded his trade cleverness by heavy purchase of tickets.—E. D. Wagner.

We Thank You!

ST. ALBANS, L. I., N. Y .- Congratulations on the BROADWAY AND HOLLYWOOD MOVIES! I hope that it gives you the success you anticipate. It looks very impressive to me, and certainly has a knockout for a cover. Sincerely.-A. M. Sullivan.

Likes the Magazine

CHEYENNE, WYO .- I think it is a fine idea to have one of the prominent stars edit the page of "Letters to the Editor" each month, and I congratulate Laura on her selections for the May 19th issue. How about having Ken Maynard edit a page some time; I like his style. I think you've got a good editor in Walter W. Hubbard; I remember his work in "Cartoons and Movies" monthly. Best of luck from the wild and wooley West. -Ivah Malloy.

Along Came Ruth!

WEBSTER, MASS .- I want to tell you that I enjoyed the May issue of your magazine very much. Your magazine is so wonderful-it is reasonable in price-full of pictures and good stories-and contests. Contests stimulate interest in a publication and Ihope you have them every month.

Mere words cannot express the sincere opinion I have of "Sarah and Son." Adjectives cannot do enough justice to describing the superlative qualities of this production.

Ruth Chatterton is a magnetic personality. She lives the characters she portrays. It was

not Ruth Chatterton I was witnessing in "Sarah and San," but Sarah Storm herself. Miss Chatterton's role was absolutely flawless and I don't think any other star could have played this role so perfectly. "Sarah and Son" was a triumph for Ruth Chatterton and I deem it her best dramatic effort. Never have

Alas, Poor Temple Tower!

I seen a more dramatic characterization.

RENO, NEVADA .- Where did Kenneth McKenna get those awful collars he wears in "Temple Tower"; is he a disciple of Dawes, Hoover and Tuttle? If my husband had worn collars like that I'd have divorced him year ago without waiting until now. Why couldn't the producers have bought Ronald Colman for the part of Bulldog Drummand; -there is no other Drummond for the fans,just as Metro shouldn't have attempted to star Basil Rathbone as Philo Vance. Can't Mr. Hays get the various studios to cooperate in this; they'd all make more money and fool the public less if they got together. Otherwise "Temple Tower" was O. K.

-Soon-to-be Divorced,

-Albert Manski.

Hail the French

BURLINGTON, VT.—Just saw "The Big Pond" and want to say "Hip, Hip Hooray" for the team of Chevalier and Colbert, French born. They're just great, and no mistake about it!-Jacques Harrison.

Ann Harding Wanted

NEW YORK, N. Y .- Why not write up the most beautiful woman of the screen, Ann Harding? I played with her in the "Trial of Mary Dugan" company here and on the road and feel that she is one of the finest types on either the stage or screen today.-Robert Kyle Beggs.

The Prize Letter

PHILADELPHIA, PA .- By what right of judgment does Liberty magazine rate Harry Richman's picture, "Puttin' on the Ritz," with four stars and that same magazine, with its fellow critics on the N. Y. Daily News, grants "The Vagabond King" but three stars?
If there was ever a "well balanced" picture

produced, it was Dennis King's latest starring vehicle directed by Dr. Berger. When I read the May nineteenth issue of your magazine I rather questioned the daring statement made by your critic that "The Vagabond King" was doubtless one of the world's finest films. I challenged your statement and went to see it.

After sitting through two performances of it,-(I confess to cheating on the price of admission in a house using the "continuous showing" policy, and viewed it twice) I want to take pen in hand to congratulate your organization on having the courage to make a strong statement in spite of the attitude which might be taken regarding advertising in your columns. Keep up the good work; tell the truth. If the picture game needed anything in the world half so much as sound truth, I don't know what it is.

If there's a good picture created,—shall I say a masterpiece?-my only censure is for the organization that fails to capitalize it and promote it to the fullest extent. Create public desire for the very finest stuff and you have rendered the industry a priceless service.

-Grace L. Rushmore.

Fair Deal For Dancers

NEW YORK, N. Y .- All hail to William Brady in his stand on the Sunday dance recital question. It is about time some one came out flat-footed regarding the interferences of the Lord's Day Alliance, and those of us who enjoy that sort of entertainment should back him up in every way possible.

The attitude of this "holier than thou" band of bigots in persecuting the small body of dancers who attempt artistic presentations is little less than despotic.

The position in this country, of the dancer, is not a rosy one at best, and it is far from easy to get a theatre, to say nothing of an audience, on a weekday evening, so that if Sunday is closed to them, they will be pretty nearly forced to quit entirely.

Why this attacking organization should single out the dancers who present, for the most part, artistic portrayals and allow the rag tag of the rest of Broadway to go unchallenged, is more than any right-minded person can understand. Perhaps they think their strength only sufficient to combat a small and unorganized body of artists.

Let the press and the patrons and admirers of their art rise up and make themselves heard in the papers and court room, if necessary, and see that the dancers receive a fair deal .- S. T. Nedla.





ITTLE ORCHID ANNIE's not so good! Not only do we review the "hest bets," but any show which may go on the road and which is co-operating with our review department here. The show by Hadley Waters and Charlie Beahan broke into the Eltinge Theatre, N. Y., recently, like something intent upon getting out of the rain, and, having got there, set up an assidious hue and cry the while it turned itself into a squalling farce and attempted a pale salacity. The farce was not funny and the salacity was an almost continuous yawn.

In the meantime what is now on view on Forty-second Street is a fahle of life among the manikins, or the models at Madame Elaine's. A droll set of girls, with a gift for snappy speech and no opportunity to use it, they chide the wide-eyed Annie Westlake for a gold-digging Lorelei, or turn their jibes at the effiminate designer, a Mr. Reynolds, Annie has cooed ingenious words at Mr. Graham, a customer, and parted him from some steel stock; slie has whispered soft nothings to a Mr. Kuppenheimer, and a Rolls-Royce will he along in a couple of weeks. From then on, as an aviator would say, it's a "wash-out."

LADY CLARA—Playing at the Booth Theatre. The cordiality which greeted this play was due, no doubt, to the popularity of Miss Florence Nash, a talented player of rough-and-ready heroines well heloved by her public. Hindered no little by a frail nursery fable, peculiarly without charm, Miss Nash did the hest she could to deserve the loud salutes of the occasion.

Discovering that she was the legitimate token of the old Earl of Drumoor's tepid passion for a lily of Cockaigne, Miss Clara Gihhings asserted her rights. It was not for gold that she hankered, hut for the hand in marriage of the earl's nephew (Mr. Terence Neill), who was winning, but a hlack sheep. She had seen his picture in the "Tatler," and had heen intrigued hy it. He was of the type whose genial dissipations got him into the tabloids, and he had also sinned with the beautiful Yolande Probyn, the wife of an acquaintance. He, too, had noble moments. and rather than sacrifice the future of bis small nephew and niece, he agreed to marry the Gibhings girl at the price of her silence. In exchange for his love, she would say nothing about his uncle's higamous past.

Miss Nash, a faithful artist, put little rouge on the role of Miss Gihhings, portraying its crude vulgarities with an honesty belonging to less preposterous surroundings. Roland Hogue and T. Wigney Percyval are also in the cast, doing noteworthy work. SIMPLE SIMON—At the Ziegfeld Theatre, New York. One owner of a large picture house was asked to review this show as press courtesies were lacking. He returned with this comment, "The worst show in New York." From what we hear it is far removed from Ziggy's high quality, and, if it is still running when this issue appears on the newsstands,—well, the day of miracles is still here. It will probably flop on the road.

THE VIKINGS.—Opened recently at the New Yorker Theatre. A late-season opening, but this is H. Ibsen's "Vikings at Helgeland" none the less. In the cast were Blanche Yurka, warren William, Charles Waldron, Richard Hale, Margaret Mowr, Rohert C. Fischer and Edwin Phillips, among others. Thomas Wilfred's Clavilux, several times shown here, was used in the production.



EARL CARROLL'S SKETCH BOOK.—A snappy, tuneful, fast moving show now at the Chanin 46th Street Theatre, just off Broadway. Fifty-three hig scenes,—starring Eddie Cantor and making us, as an introduction, of the "talkies." Will Mahoney and William Demarest and a raft of beautiful girls make up an attractive and wholesome yet peppy musical revue. And Earl sure knows how to pick the queens!

UNCLE VANYA—Lillian Gish, one of America's foremost screen actresses, is seen in this new play at the Cort Theatre in a comedy hy Anton Chekov—produced hy Jed Harris. Mr. Harris' cast is excellent, his scene setting in perfect harmony and his direction unpretentious and intelligent, his adaptation by Rose Caylor modestly modernized.

"Uncle Vanya" is greatly helped thereby. Chekov demands such artful treatment in the American theatre. His passive stories and leisurely action focus attention upon characters and moods.

This is particularly true of "Vanya," which is another of those simple recitals of love in the country and the irony of its arhitrary miscues in which Russian authors delight.

We have the placid and docile Uncle Vanya sacrificing his life, first for an unappreciative family, including a pompous molusk who trades on his learning and his poor health; and later for a handsome sister-in-law, who unfortunately loves another.

And numerous sub-plots of other loves that are unhappily wasted on the wrong hearts, each demanding special emphasis in the playing. Mr. Harris has selected for Vanya the excellent Walter Connelly, who suffers live pangs with convincing intensity.

And for the chaste and unhappy Helena, the object of Vanya's misplaced ardors, he has induced Lillian Gish, coldly perfect, a rare and charming personality in the playhouse, to return to what used to be known as the speaking stage.

If Miss Gish seemed a particularly youthful Helena the fault was rather in the picture than in the playing. Her Helena was mature and understanding, and as miserahly unhappy as any Chekov could ask.

Bolstering these two were fine performances by Osgood Perkins as a sanely philosophical doctor of medicine, and Joanna Roos as a vihrant Sonya, whose love dreams were likewise nightmares.

So, with these histrionic perfections as its greatest recommendation, "Uncle Vanya" should please the Chekovians mightily. There is a considerable public of them, as Eva Le Gallienne has proved.

45

LYSISTRATA.—Gilbert Seldes' adaptation of Aristophanes' 2,300-year-old satire on being presented in Philadelphia by the Theatre Association there, and directed by Norma Bel-Geedes, had a number of lines unfairly eliminated by the blue-nosed censors after it opened. Other changes were under consideration as this review went to press, although, so far, only the lines have been affected by the censorship, the staging and costuming remaining as they were on opening night. Whether Philadelphia is long going to stand for this monkey business or not remain to be seen, for when the same play was presented in the same city, in Russian, several years ago, by the Moscow Art Theatre Musical Studio the board did not alter a single line. The show was commendable in every way, and is an absolute gem of classic art and the stage.

FRIVOLITY CLUB .-- Always an excellent and snappy revue; pretty girls and peppy music. Starring Dolores Grant, and others. An inviting dance orchestra, one of the best in the "gay white way" district.

THE BLUE GHOST .- Bernard J. McOwen, co-author of "The Skull," "Dust Heap," and "The Uninvited Guest," has also dabbled in the authorship of this latest of Broadway mysteries. We say "Broadway" because the Forrest Theatre is just that street. The plot is much the same as previous mysteries and ghost plays, but has enough thrills and interest to be worth the price of admission. Lyle Stackpole, as "Florence Waller," is the only woman in the cast which includes the coauthor, Nate Busby (an excellent comic relief), Douglas Cosgrove, Leslie King, Stephen Clark, and King Calder.

BROADWAY SHOWS absolutely not worth spending any money to see will not be reviewed in the columns of this magazine; space is far too valuable.

FLYING HIGH .- The Appolo. Like the Columbia line, this show was slow in starting, in fact, even the precipitate arrival of Oscar Shaw, or Tod Addison did little to relieve the dragging sensation which can be created by singing, even good singing, if there is too much of it. But our first unfavorable impression was more than dispelled

once the show got under way.

The costumes were artfully designed and strengthened our conclusion that managers nowadays are interested too, in giving the theatre-goes an advance note on what the well dressed woman will wear. Our certainty that George White's ensembles would feature beautiful women was not controverted. They were graceful too.

A word about the theme of the whole thing. Between Bert Lahr's not too subtle remarks, we were afforded a glimpse of aviation. And it isn't all a matter of "wait till you get them up in the air, boys," either. More things can be done on what Rusty (Bert Lahr), calls vice versa, or terra cotta, than one would dream of.

Even surrounded by blonde beauty, Grace Brinkley's sunny colored hair and charm are distinctive, and the competition in this show is far from negligible. Two scenes vie with each other for the title role, but we vote for the clever arrangement presenting two planes sailing through the air. The color effects in that scene were more than masterful. But this was meant as a review, not a press agent number.



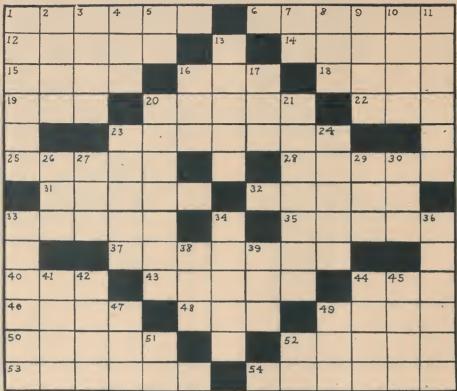
DOLORES GRANT, Beautiful Blonde Star of the Frivolity Club Revues.

A Typical

Lower right: The Ile de France en route to Paris.

Parisian Gend'arme

ON TO PARIS!



CONDITIONS for this contest remain the same as announced in the May 19th and the June 16th editions of this magazine. It is not necessary to buy a copy of this publication or to be a subscriber, although single copies may be had of the back two issues for \$.15 each if anyone wishes to purchase same. Back issues may be examined at the offices of the publisher or at the

Free Public Libraries, and the cross-word puzzles in each of them traced or copies for your use in the contest.

As stated hefore, if there is a tie, equal awards of the trip to Paris, all expenses paid by us, will be awarded. In case the winner doesn't care to go abroad, the equivalent of the passage and expense money will be paid in gold by us. One contestant wrote that she was planning to make it an automobile trip abroad and take her own car at her own expense. Any changes in routine or ad-

own expense. Any changes in routine or additionals, of course, are not barred by us when the "extras" are assumed by the winners.

Motoring through France, and to the French cinema companies as our guest, is a distinct pleasure. As you plan your foreign trip, consider the convenience and joy of being able to put your luggage on the trunk rack of your own car and go where you please, when you

please, without the annoyance of being obliged to conform your time to railroad schedules and the contingent worries. If you desire to stop for a second look at a charming village, beautiful valley or old chateau you may do so, or you may seek out the interesting places not visited by the general run of tourists and therefore much less expensive.

Contest closes July 31st at midnight. Neatness in the solution of these three cross-word puzzles will count as much as cleverness. Write a list of the 12 outstanding "high spots" in films you have seen in your life, named briefly, and numbered. Also mention the name of your favorite male star of the screen, and the name of your favorite movie actress. That's all; address your replies to the Contest Editor, BROADWAY AND HOLLYWOOD MOVIES, 9th floor; 101 West 31st Street, New York, N. Y. Here's the "dope" on the puzzle on this page:

HORIZONTAL

- 1. To hold.
- 6. Paramount on -
- 12. What volcanoes are ready to do in the news reels,
- 14. Stories or scenarios.
- 15. Plenty of this in the trenches in "Journey's End" film.
- 16. Possesses.
- 18. Mounds used by male screen stars playing cow-pasture pool.
- 19. Tavern.
- 20. Kind of car bought by film stars.
- 22. Mineral spring.
- 23. Long steps.
- 25. One who rescues "doubles" from film accidents.
- 28. Small particles.
- 31. Things stars must now remember in the talkies.
- 32. The man who supported the world.
- 33. Part of object which was principal clue in "The Thirteenth Chair."
- 35. Manufactured from vegetable kingdom product and found in "Helen of Troy" film.
- 37. Endeavors to succeed in pictures.
- 40. Possessive pronoun.
- 43. Pertaining to the sun.
- 44. Greek letter.
- 46. Clutch; seize.
- 48. What the "Cohens and Kellys in Scotland" do at the racetrack.
- 49. Snowshoes seen often in news reels.
- 50. Pertaining to man.
- 52. Type of song in talking pictures.



54. Lacked.

VERTICAL

- 1. Sends in return.
- 2. Locale in John McCormick's film.
- 3. What vaudeville stars do.
- 4. To imitate.
- 5. What Clara Bow has.
- 7. By.
- 8. Animal in "Journey's End."
- 9. Malt beverages.
- 10. Profound.
- 11. Compositions.
- 13. Where many talkie stars come from.
- 16. Pronoun
- 17. Adjective applying to Russian film stories.
- 20. Thoroughfares.
- 21. Not either.
- 23. Forwards.
- 24. What Jeanette MacDonald sings.
- 26. First word in title of a recent Universal Film success.
- 27. By way of.
- 29. Character in "True to the Navy."
- 30. Beast of burden.
- 33. Character of Kleig lights.
- 34. What every casting director has.
- 36. Obliterated.
- 38. Purloin a scenario idea.
- 39. Large vessel.
- 41. First word of title of magazine which also produced pictures.
- 42. Identical.
- 44. Pieced out.
- 45. Basis of speed calculations.
- 47. Flying mammal.
- 49. Pronoun.
- Initials of actor who portrays Dr. Petrie in Fu Manchu films.
- 52. First two letters of a color film company's name.

CONDITIONS of PARIS CONTEST

- 1. Solve the cross word puzzles which appear in the May, June and July issues of Broadway and Hollywood Movies magazine.
- Let us know who you consider the greatest actors (a man and a woman) on the screen today.
- 3. Write us, neatly, your idea of what constitutes the "high spots" in twelve good pictures you have seen.
- In doing this, neatness will count.
 Use only one side of the paper
 and use your correct name and
 address, clearly written.
- 5. It is not necessary to be a subscriber to this magazine to com-
- 6. Final instructions as to mailing will be published in the July 14th edition of BROADWAY AND HOLLY-WOOD MOVIES magazine.

Like It French?

(Continued from page 24)

toast, one for each person, served on a salad plate with a garnish of one slice of lemon, two slices of hard boiled egg, and a sprig of parsley.

No. 2. Lay on crisp lettuce hearts a teaspoon of pate de fois gras. Garnish with a slice of lemon and parsley. Service with a small water.

No. 3. Make little balls of pate de fois gras and serve on chopped chicken aspic. Garnish with slices of lemon and parsley.

No. 4. Place on a small ramekin a bit of thin cold boiled ham. On top of this put half of a cold hard boiled egg. Pour over highly seasoned chicken aspic. When congealed, serve with a teaspoon of pate de fois gras on top. Garnish with parsley and a wafer.

No. 5. Spread a round of thin toast with pate de fois gras. On top place a slice of ripe cold tomato, a teaspoon of mayonnaise on tomato. Garnish with one slice of hard boiled egg and parsley.

FRENCH DRESSING A LA RENEE.— They insisted on photographing me while I was making this up. The requirements are as follows:

1/2 teaspoon of salt.

1/2 teaspoon mustard.

Paprika.

1/2 teaspoon sugar.

6 tablespoons salad oil.

1/2 teaspoon onion juice.

2 tablespoons vinegar.

Mix the dry ingredients and add to the oil. Add the onion juice and vinegar and stir until it thickens. A small piece of ice added before stirring hastens the process.

FRENCH FRIED MUSHROOMS.—Select good-sized mushrooms. Use the stems for a mushroom sauce or soup. Peel the caps, dust with salt, dip in a slightly beaten egg mixed with one-half cup of cold water, then in fine dry crumbs. Fry as you would ordinary French fried potatoes.

FRENCH FRIED CHICKEN.—Cut young chicken into pieces; dry, sprinkle with salt and pepper and roll in fine dry bread crumbs or in fritter batter. Hace fat very hot and cook chicken in it six or seven minutes. Drain on soft paper. Older chicken may be steamed or boiled until tender, dried thoroughly and prepared and cooked in the same way.

You'll notice that there is a trend towards economy in many French dishes, and it might amaze you to know of an animal whose meat is now being sold in the Parisian butcher shops. "Chevon," as a name for a meat may puzzle you until you learn that it is a new designation for goat meat. It is derived from two French words, "chevre" meaning goat, and "mouton," meaning mutton, Chevon, incidentally, is a paltable and nourishing meat.

On my last trip to New York I ran into a bit of free verse appearing in the N. Y. Sun which may interest my readers. It was entitled "French Restaurants" and was in the Mad Manhattan series by Charles Augustus Nathan:

If you prefer the French menu I'll advise you what to do.
Take the subway, s'il vous plait,
To Fiftieth Street and Broadway.

Then into Forty-ninth you turn For table d'hote and haut sauterne. For French dishes, rich with sauce, And pate de fois gras of course.

For French pastry, tempting, sweet, Served by mademoiselle, petite. The manager will "parlez-vous" (Anything I can do for you?).

When you are through and had your fill, Politely he presents the bill, And bows and says, "Merci beaucoup," And separates your wad from you.

Voila! Now you have it. I only wish that I had more space to give you more of these delightful recipes. Possibly later, n'est pas! Until then, au revoir.



RENE ADOREE, French Film Star

Hays and Moonshine

(Continued from page 13)

the watercart before the horse. It is much nearer the truth to say that the films made Prohibition—such as it is—than that Prohibition made the films. When the Dry orator implies that if Volstead had not come, the money would not be forthcoming for two seats on Monday to "Charming Sinners" and two seats on Thursday to "Slightly Scarlet," he is quite unfaithful to the facts. Long before the Eighteenth Amendment the silver screen had entered the routine of American life. It is the motion picture which has bolstered up Prohibition by providing a substitute for the saloon.

"Let the Dry leaders take another look at The Literary Digest figures in the cities and towns and ask themselves what would have happened if the movie theatre were not at hand to save the suddenly and Constitutionally domesticated American male from the dire necessity of spending every evening in the week at home. By this time there would have been barricades in the streets, or else four times as many speakeasies."

We think the World a bit pessimistic, but, as the great Voltaire once wrote to a friend: "I thoroughly disagree with what you have to say, but will defend to the death your right to say it."

Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, Inc. (the Hays office), says:" The purpose of the code is to develop further and preserve that art (the movies.) The limitations are those of good taste and common decency only. The code recognizes limitations inherent in pictures by reason of their universal appeal and shall continue so to recognize such limitations. We made the code public because we thought it was of public interest and for no other reason whatsoever."

The issue is already controversial; this brief cross-section of the opinions of newspapers in America's largest city is but an indication of what is happening all over the country. With all their power and wealth, the ordinary movie fans,—even as you and I, will eventually be the ones who will decide the policy of the industry.

Splits and Splices

(Continued from page 35)

Kenneth Harlan, film actor, was married recently to Doris Hilda Booth, daughter of a Boston, Mass., capitalist. The ceremony took place at the Hollywood home of Mr. Harlan's mother, Mrs. Rita Harlan. The Harlan and Booth families have been friends over a long period of years, and while Ken was in Boston not long ago on a vaudeville tour he renewed old acquaintances, — result, a wedding! Kenneth was formerly the husband of Marie Prevost.

Betty Compson, film actress, recently received an interlocutory decree of divorce, in Los Angeles, Cal., from James Cruze, "movies" director. He was charged with mental cruelty, chiefly through her husband's alleged continual round of parties in their home, which the actress testified sent her into a sanitarium suffering a nervous breakdown. Cruze did not contest the action.

Protests against the parties, she testified, resulted only in suggestions by Cruze that she "get out if you don't like it here."

Miss Compson and Cruze were married in 1925 and made their home at Flintbridge, near Hollywood. They separated a year ago, were reconciled last August, but again parted. The complaint for a divorce was served upon Cruze last April 20, while he was poised on a diving board over the swimming pool on his estate. He was reported to have remarked, "Oh. well."

Cruze, whose true name is James Bosen, was a popular motion picture actor fifteen years ago. A broken leg turned him to the directing field. He has directed such pictures as "The Covered Wagon," "Old Ironsides" and "Beggar on Horseback." He produced as his first talking picture "The Great Gabbo."

Beautiful Hermine Navara, who has appeared in minor roles in the movies, was recently granted a divorce, in Los Angeles, Calif., from Leon Navara, New York actor, on grounds of non-support.

Mrs. Navara charged that, although he earned from \$500 to \$1,000 monthly, she was compelled to call on her mother, Mrs. Mary Hoffman, for support. She said he was temperamental and made many sarcastic remarks, telling her friends on one occasion that she was a "dub!"

Navara is registered at the Friars' Club in New York.

She's getting on, is this Dolores Ethel Barrymore, although she was only eight pounds heavy when born last April the eighth. Her grandfather's the famous Maurice Costello, one of filmdom's pioneers in the acting game, and her daddy, nearly fifty years of age, is the famous Jack Barrymore. Mother, as you know, is Dolores Costello, the Warner Brothers' star. Bahy ought to be a rare bird at acting when she grows up, eh?

Lenore Bushman, having succeeded in dissipating the impression that she is to marry Dean Markham, Hollywood bookseller, is again in pictures.

The daughter of Francis X. Bushman is one of the good looking girls who got a job with Cecil B. DeMille in "Madam Satan" because she agreed to jump forty feet with a parachute out of a movie replica of a dirigible.

De Mille's own adopted daughter, Katherine, is another good looking youngster getting a start 11 movie bits, who gladdened her father by making the jump.

"A lot of the biggest names in pictures got cold feet after agreeing to make the jump," De Mille says, "and refused to make the leap."

Miss Bushman's engagement to Dean Markham was announced in a local newspaper, but the same paper later retracted the announcement with the information that it had really been told to guests at a country club party, but that the announcement was a "gag."

King and Queen

(Continued from page 9)

an old favorite of the silent days and each has survived the talkie test their names were linked in a romance that failed to materialize. Then the parting, And now—

What more fitting than that this adorable couple should be elevated to that exalted pedestal together?

It is interesting to note that Ramon Novarro, M. G. M. star, finished fifth in the race in both cities. Outside of the Mexican star, and the winner of the contest, there were only four male stars who were even in the running—among the highest ten, in both cities. They are Charles "Buddy" Rogers, Gary Cooper, Ronald Colman and John Boles.

And, aside from the winner in the women's class, seven young ladies were in the running and finished among the high ten in Chicago and New York. They are Nancy Carroll, Greta Garbo, Joan Crawford, Clara Bow, Mary Brian, Ruth Chatterton, and Norma Shearer.

Petite Janet, hailed as one of the finest actresses of the talking screen, was the first of the new rulers to get a permanent hold on the crown. But it wasn't until the ninth day of the voting that she was able to dislodge that popular Irish lass, Nancy Carroll.

Both Janet and Charlie rose to fame in "Seventh Heaven." As the feminine star of "Sunrise" Miss Gaynor made her hold in the picture world secure.

Other notable successes in which the winners co-starred are "Luck Star," "Sunny Side Up," "High Society Blues" and that gay revue—"Happy Days."

Charlie broke into pictures playing a foothall hero in "Wings of Youth." Then he made a hit in "Sandy" with Madge Bellamy. He also appeared in "Street Angel" and "Frazil."

The new King is one of the screen's most attractive stars. During his college years at Boston University he was a member of the swimming team, captain of the boxing team and a member of the foolball eleven.

This is the first time that the flicker colony's "sunny boy" has won a place in the polls. Last year he was among the also rans. Diminutive Janet fared somewhat better.

Red-headed Nancy Carroll, the bright spirit of "The Dance of Life," who is second on the list today, was in fifth place in 1929.

Buddy Rogers, the late rival of Charlie, was the only real newcomer to make the grade in 1929. The youngster who contributed an outstanding performance in "Wings," the big war special, was in third place.

But since the screen became audible new names and new faces are taking the places of the favorites of other years. Glancing at the passing show and at the actors as they marched in review during this poll we find—

John Gilbert, king since 1927, missing—not even in the first ten! In elections of the past John had things his own way. Until the talkies came along he was the ace of screen lovers. Clara Bow was last year's queen.

Big Bill; Blonde Preferred

(Continued from page 10)

pleasant "comedy relief," to the deeper, more tense emotions that play with telling reflection on his sensitive face. Among his most priceless endowments is his well-modulated voice, which has been widely acclaimed, and which Joseph Schenck has pronounced as the finest he has heard in the films.

There is bigness and gentleness found in accord in the physiognomy of Boyd—who is all a man's man—and, if fan mail is an indication—the favorite of the women. With the passing of the shiek type, Bill came in conspicuously as an American and an un-European type,—a type which fills the late Wally Reid's shoes perfectly.

Just a few words about Bill, who, by the way, is the son of an Ohio civil engineer. He can be counted as a "self-made" film celebrity for financial stringency forced him to leave Tulsa. Oklahoma High School, before graduation. Somewhere someone had told him of San Diego, California, and he started in that direction. On arrival at Orange, California, one hundred miles from San Diego, he had but thirty-five cents left so had to leave the train and go to work in an orange packing house.

Often people had told him "you would screen well," but "a man must live," and it took several years of work as grocery clerk, automobile salesman and oil driller before Boyd felt himself in a position to try pictures. Left parentless he was forced to shift for himself and his striving towards pictures was a slow, dogged process.

Finnaly in 1919 he attracted the attention of Cecil B. DeMille and was given an "extra" job in "Why Change Your Wife." Since then he has progressed steadily through leads and featured roles in "Bobbed Hair," "Forty Winks," "New Lives for Old" and other parts in "Feet of Clay," "Triumph" and "The Golden Bed" until at the present time he is a Pathe star.

He was a successful football player and mechanic. He was born June 5th and is in his carly twenties. He enlisted in the army in June, 1917, and was discharged in August for athletic heart. He then ran the Post Exchange at Marsh Field, Riverside, California.

Boyd's biggest hit was the title role in "The Volga Boatman" and since that DeMille picture he has been featured in: "Her Man O'War," "Eve's Leaves," "The Last Frontier," "Jim, the Conqueror," "The Yankee Clipper," "The King of Kings," "Two Arabian Knights," the Howard Hughes production, "Dress Parade," "The Night Flyer." His latest picture include "Skyscraper," "The Cop," 'Power," "The Leatherneck," "High Voltage," "The Flying Fool," "His First Command" and "Officer O'Brien."

Bill's a sentimental cuss, but one of the most lovable types in the screen world today; I feel that an even greater future is ahead for him, and I'm not alone in the assertion that he's a rare drawing card for feminine film fans,—especially brunettes.

"The Divorcée." The Picture of the Month

(Continued from page 23)

ruined for life. A few weeks later Ted and Jerry are married in church, and the same day Paul and Dorotby are married at her bedside in the hospital, with her determined sister there to see that there is no hitch.

Ted and Jerry are happy for three years, till, on their third anniversary, just as Ted must rush for the Chicago train on an unavoidable assignment, a flock of their friends sweep in on them. They have picked up Janice, a divorcee. There was an intimate liaison between Ted and Janice a month ago. Ted rebukes Janice for coming, and protests that he was drunk at the time. Jerry takes the truth bravely, and is almost ready to believe Ted when he says that the affair really did not matter.

But, later this same evening, when Don, Ted's close friend, brings her home from the party she could not stand because of Janice's presence, Jerry says that she cannot stand it to be alone here, and Don consents to take her out for a gay night. Weak-willed from shock and from Paul's argument that such things really do not matter, Jerry gives herself that night to Don.

In the early morning, more upset than ever, Jerry steals to her friend, Helen, a divorcee, about to be remarried; confesses what she has done; and declares that she must confess to Ted when he returns, in a week. Helen argues and pleads against this; and Don adds his pleading when, in a panic, he learn Jerry's purpose. Ted returns, contrite, but still pleading that such lapses do not really matter.

But Jerry confesses that she has evened the score, and has been out with another man. Now it is quite another matter, and Ted goes berserk. He makes a terrific scene at Helen's wedding that same evening, and when Jerry gets home it is to find Ted packing. She argues and pleads again, but to no purpose, and finally, in her hysteria, she cries that she will follow the primrose path, where any man save Ted may find her.

And she does, indeed, live a free and unrestrained life. She meets Paul, who is unhappy with his own wife, Dorothy, and spends a delightful summer with him in a boat and at the mountains. The outcome of this is that Paul induces Dorothy to consent to divorce him so that he may marry Jerry. The arrangements are all made.

Helen, however, returns from her honey-moon abroad, and says that Ted is going wild in Paris, making a game of getting drunk every night at the expense of visiting Americans whom he pilots about. On the very heels of this news comes Dorothy to plead that she cannot go through with the plans. It is true that she and Paul have not meant much to each other, but it is all the excus she has for going on living. Paul protests, but Jerry argues that Dorothy is right, for she herself has had a new understanding as she listened. Maybe Ted needs her as she needs him. Maybe he will repulse her, but at least she will go to him, and try to patch things up.

Jerry goes to Paris. A friend brings Jerry to a cabaret where she meets Ted. A "wild party" is on, but Ted realizes what he has forced her to undergo. If she will forgive him, he says they will make another trial.

"I love that strong right arm" she says, as he slips it around ber waist and looks down into her confident, smiling face.

Boy, Page Anita!

(Continued from page 6)

will benefit by it. It is for that reason her life history is so romantically interesting.

Anita Page's story is as romantic as any film. It might be said that she was a school girl dreaming of fame one day, and a famous actress the next.

That wouldn't be quite true, but it would come near enough to the truth to satisfy most persons. It is a fact that Anita was a pupil in Washington Irving High School in New York City in 1927, and she was a leading woman in the movies in 1928, and a Baby Wampas Star for 1929.

Anita was born in Murray Hill, Flushing, L. I., where her father had an electrical contracting business. After finishing public school in the suburb she went to Washington Irving High School to continue her education.

When she was fifteen, with hair the color of a newly minted penny, big melting sea blue eyes, and a complexion that still is the envy of most feminine beholders, she told her mother that she wanted to be an actress.

Mrs. Pomares, who bad bad the same ambition when she was a girl did not discourage her daughter. Instead, she arranged for Anita to be absent temporarily from school, and took her to a studio on Long Island, where through business connections of her busband, Anita was given a small part in a film called "Love 'Em and Leave 'Em," a story of the modern shiek's psychology regarding his Sheebas.

The idea of Mrs. Pomares had been that a brief experience in a small role, and an experience of the difficulties in the way of success, would dampen Anita's ardor. But is was a wrong idea. Anita announced that she was going to be a screen player now, no matter what happened.

Mrs. Pomares, who had been hopeful that Anita would develop her talent for drawing, resigned herself to the situation, and made an agreement that she would help Anita in every way possible to realize her ambition if Anita would finish high school.

Anita fulfilled her part of the bargain, appearing now and then as a dancer at benefits, and studying acting in her spare time. Immediately after her graduation she wanted to go to California. Mrs. Pomares, however, suggested that it was best to see New York agents first.

This plan was followed. The manager of a new screen company saw her and gave her a film test. He offered her a contract, and on advice of her lawyer, she signed it.

This company made two pictures, which never were released. When the company disbanded shortly after it had been taken to the West Coast, Mrs. Pomares decided it was wise to remain in California so she secured a release of Anita's contract. Her first screen name, by the way was Anita Rivers.

While she was seeking work in pictures on the Coast, Mal St. Clair saw her, and was impressed not only by her beauty, but by her unusual type. He mentioned her to Sam Wood, who then was looking for a leading woman for William Haines in "Telling the World."

Anita took a test, and although she had a cold, and wasn't feeling as if the world were her oyster that day, she made such a hit that she got a long contract with Metro-Coldwyn-Mayer and the leading woman job forthwith.



EDDIE KANE and ANITA PAGE in "The Broadway Melody.

On that day, as she says herself, she was "scared half to death."

Neither Rivers, nor Pomares were considered the best'possible ones for the new actress, so first she was called Ann Page, and finally Anita Page.

Now, Anita Page is one of the best known and most admired feminine players of the screen, and she lives at home with her father and mother and little brother, and-goes to bed early every night under her mother's watchful eye, in order to report fresh and bright at the studio in the morning. Her body is girlish, yet beautifully developed and her vibrant figure the envy of many of the older stars. She enjoys swimming and golf on the beach. She is utterly unspoiled, and looks just as much like a schoolgirl as she ever did, and yet she has many new picture triumphs to her credit now, as well as the former "Telling the World"; a notable role in "Our Dancing Daughters"; an unusual performance in "The Broadway Melody"; and fascinating parts in "The Flying Fleet," starring Ramon Novarro; and "The Gob," with William Haines again; in "Our Modern Maidens," and a feature role in "Blushing Brides." Sounds good! Boy, page Anita!

Date.	•	•	•	٠		•		•	•	•	•	•	

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You'll Have Beautiful Hair

(Continued from page 18)

completely out of condition, it seems to have lost its softness and gloss and is dry and parched in appearance.

Scorching sun, sea breezes and going without hats is responsible for its parched condition

While sunlight is good for the hair to a certain extent, constant exposure to a glaring sun is definitely harmful, especially if it be directly after batbing, and the salt water is carelessly allowed to dry on the hair. When a bathing cap is not worn, the hair should be washed in fresh water immediately after.

If, however, these preventive hints are too late for you, and the damage has already been done, a little extra care and attention will soon put matters right again.

If the hair has become dry, massage a little olive oil well into the roots-every night and follow by brushing well with a stiff brush, the principle being that if the hair has been robbed of its natural oil, it must be supplied with artificial oil.

A really good shampoo which can be used with advantage by all, but which is especially valuable for preserving the color of fair and auburn hair, bringing out all the bright lights and improving the gloss, can be made as follows:

Take the yolks of two eggs and beat them up lightly with two tablespoonfuls of lukewarm water, add a tablespoonful of bay rum, and a teaspoonful of finely shredded Castile soap. Shampoo this into the roots of the hair, rinse in luke-warm water, rub dry.

Keeping the hair in curl at the seaside is a problem which can be successfully solved by damping the hair with the following lotion before inserting curling pins: Dissolve two teaspoonfuls of borax in a glass of water and add an ounce of spirits of wine and a few drops of simple tincture of benzoin. While this lotion can be used quite freely, it should not be regarded as a regular toilet adjunct, but rather an emergency aid.

For some people, henna shampoos bring out the beauty of the hair. By this I do not mean a dye, I mean a simple shampoo with the henna allowed to remain on the hair for about 15 or 20 minutes.

Henna is the name given a herb that grows in the hotter climates. The leaves are used for hair tinting and dyeing. A thick paste is made and applied to the hair. The paste should he distributed and applied evenly. This is so that your hair will have an increased lustre, and not for dyeing the hair. I wouldn't presume to give advice on that as hair dyeing can only be accomplished successfully by an expert in the line. If your hair is a light brown, have the paste thin, if dark brown, red, or black, make a thicker paste. The henna you may get at any drug store.

For light hair, the paste should remain on for 10 minutes. For darker hair it may stay from 20 to 60 minutes. Wash off the henna with soap and hot water. Be sure that it is all off. Use a little hair lotion or brilliantine on the hair so that the odor of the henna will not be noticed. Blondes should not use henna as it will darken the hair and may give it a peculiar color.

If you are a blonde, here is an absolutely harmless shampoo that will brighten your hair. Steep equal parts of honey and rhubarb stalks in three parts of white wine. Let it stand for twenty-four hours. Strain and use

as a lotion, wetting all the hair. Massage the scalp with this preparation and let the lotion dry in the hair. If possible, this should be left on all night, and in the morning wash your locks. You will find that this increases the lustre greatly.

A woman's charm lies in her hair, to a great extent. Nothing is more unattractive than colorless, lacklustre hair. A charming face may be spoiled by an unattractive coiffure, and in these days of science, there is no excuse for that condition. To be beautiful is neither a privilege nor a luxury, it is a necessity. BE BEAUTIFUL,



Dorothy Celebrates the Fourth

Direct-Action Dorothy

(Continued from page 15)

the profession.

Dorothy has considerable beauty, but that is not the answer to her success. Her personality has put her across. And why! Because she radiates direct action and determination. From the time she first created an impression in England with a "chicken walk" up to the present she has known what she wanted and has taken the straight path which we are told is the shortest distance from where you are to where you want to be. There are no side trackings for this girl. She pursues her desires and overtakes them. That shines through her eyes, seems to eminate from her whole being, that feeling of 'I am on my way to where I want to be.'

If Dorothy were to have herself psychoanalysed, she would find herself listed as a 100% extravert, a perfect doer-of-things.

No matter what it is that occupies her time for the moment, it occupies her whole mind. She does not wish to work, and day-dream about to-morrow. No, if the subject in hand is work, work it is; if it is dreaming, then she dreams. One thing at a time and a time for everything helped much towards fame. Miss Mackaill swims, plays tennis, rides horseback, rows and dances. She excels at them all.

There has been but one venture in her life when, having gotten what she wanted, she sent it back; reason,—she just changed her mind. Now that was a very unusual thing for this very sure young lady to do, but then it was a very momentuous occasion.

It all happened like this. Dorothy was in New York, due to leave almost at once for the West. She didn't want to do this, and whatever else helped to influence her I do not know, but it came about that, what with boredom and loneliness and love, the Mackaill-Mendess marriage took place. It was one of those impulsive matches, a spur-of-themoment contract.

And, as sometimes happens, the marriage failed. Through boredom on her part, Dorothy says. Lothar Mendes, the German Director, proved to be a very passive husband. No caveman stuff, we are told; whatever the beautiful Mrs. Mendes wished was his law, and that was not at all to the liking of the girl who had fought for what she wanted so long. She wanted to have to fight. At dinner one night, she casually suggested that she would like a divorce better than a husband, so, with no scandal, no recriminations, and no hard feelings, those that had been as one were made two.

The fair lady expects to marry again. Just because the first vaccination did not take is not proof that the second will fail. She feels that somewhere she will find her mate, in the meantime, she is not actively pursuing fate. Would you like to know what Miss Mackaill asks of the gods in the way of second-husband specifications?

Compare hers with yours, perhaps you can help her, or she might be able to help you. · To begin with the man must be a manly man, a sort of slightly polished cave man. A man not interested in women. A man whom one would have to go after and get. He must be the literal and figurative head of the house. Would you like that? Dorothy would like him to be a New Yorker, a club-man. That's because she wouldn't want him around the house, and under her feet too much. And if he happened to fall from grace that would be alright, provided she didn't know. She doesn't want someone to cherish and protect her because she is well able to protect herself, and well, she tried the cherishing once and it didn't work. She wants someone who will understand, and have mutual interests though not the same interests as her own. She does not want an actor.

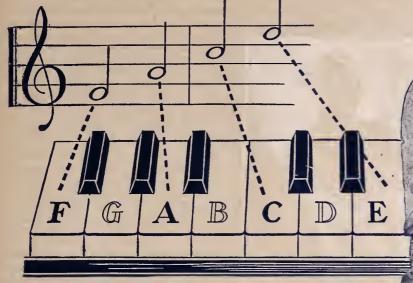
Dorothy says, "an ideal arrangement would be a marriage and home far from Hollywood, but I'd like to work in Hollywood for half of each year. The rest of the time I could do just everything." Oh, yes, she wants a man between thirty and thirty-five years of age, because, says Dorothy, "when a man is younger, he doesn't know what he wants, and when he's older, he'd rather sit by the radio than go out."

Dorothy has appeared in many, many pictures, including "Children of the Ritz," "Waterfront," "The Barker," "His Captive Woman," and "The Woman on the Jury."

Just as Lillian Gish suggests a saintly nun, or as Clara Bow must always be the vivacious "IT" girl, so Dorothy Mackaill must be the go-getter, the realist. Dorothy has no diet worries, unlike most of us. Her favorite breakfast dish is liver and bacon. She eats her desserts first, not last.

She loathes trailing, flouncing dresses, she never wears ear-rings, and she never goes without stockings, except for bathing. And while prints may be the mode they do not favor with Dorothy. A frank little girl wbo now and then enjoys a game of chance, one who hates a cheater and admires frankness in others, and one who will tell you "I don't intend to get married." And then add, "But I might change my mind." That's our Dorothy Mackaill, from London and New York to Hollywood.

To mose Learning Music



PERHAPS you think that taking music lessons is like taking a dose of medicine. It isn't any longer!

As far as you're concerned, the old days of long practice hours with their horrid scales, hard-work exercises, and expensive personal teacher fees are over and done with.

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able way of learning music has already been vouched for by over a half million people in all parts of the world.

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The lessons come to you by mail from the famous U. S. School of Music. They consist of complete printed instructions, diagrams, and all the music you need. You study with a smile. One

week you are learning a dreamy waltz—the next

you are mastering a stirring march. As the lessons continue they prove easier and easier. For instead of just scales you are always learning to play by actual notes the classic favorites and the latest syncopation that formerly you only listened to.

And you're never in hot water. First, you are *told* how a thing is done. Then a picture *shows* you how, then you do it yourself and *hear* it. No private teacher could make it clearer or easier.

could make it clearer or easier.

Soon when your friends say "please play something" you can surprise and entertain them with pleasing melodies on your favorite instrument. You'll find yourself in the spotlight—popular everywhere. Life at last will have its silver lining and lonely hours will vanish as you play the "blues" away.

New Friends-Better Times

If you're tired of doing the heavy looking-on at parties—if always listening to others play has almost spoiled the pleasure of music for you—if you've

of music for you—if you've been envious because they could entertain their friends and family—if learning music has always been one of those never-to-come-true dreams, let the time-proven and tested home-study method of the U. S. School of Music come to your rescue.

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Send for Our Free Book and Demonstration Lesson

Our wonderful illustrated Free Book and our Free Demonstration Lesson explain all about this remarkable method. They prove just how anyone can learn to play his favorite instrument by note in almost no time and for just a fraction of what old slow methods cost. The booklet will also tell you all about the amazing new Automatic Finger Control.

Automatic Finger Control.

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Pick Your Instrument

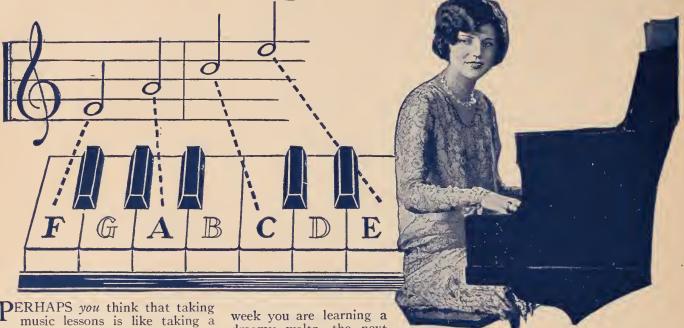
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Organ Clarinet
Ukulele Flute
Cornet Saxophone
Trombone Harp
Piccolo Mandolin
Guitar 'Cello
Hawaiian Steel Guitar
Sight Singing
Piano Accordion
Italian and
German Accordion
Voice and Speech Culture
Harmony and Composition
Drums and Traps
Automatic Finger Control
Banjo (Pleetrum
5-String or Tenor)





Paris

To those who think Learning Music is hard-



DERHAPS you think that taking music lessons is like taking a dose of medicine. It isn't any longer!

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Pick Your

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Plecolo Mandolin
Guitar 'Celle
Hawalian Steel Guitar
Sight Singing
Piano Accordion
Italian and
German Accordion
Voice and Speech Culture
Harmony and Composition
Drums and Traps
Automatic Finger Control
Banjo (Plectrum
5.5tring or Tenor)

5-String or Tenor)

Piano Organ Ukulele Cornet

Trombone

Piccolo

Violin Clarinet

Flute Saxophone Harp Mandolin

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Wings of Adventure

EACHING Young America to fly via the talkies! That was, and is, an idea. About two years ago, as editor and publisher of The American Aviator: Airplanes and Airports monthly, it was my privilege to suggest to the two great industries (the aeronautical and motion pictures) that they get together to teach flying through the talking pictures.

Not long ago I was the guest of a company which has done this thing to perfection; several reels of film being devoted to the explanation of the art of flying and, as they say on the field, "what goes with it."

Within the past couple of months the nation has been startled by the grandeur and interest to be found in two great war-time aerial pic-

tures,—"Hell's Angels" and "The Dawn Patrol." Others are coming,—but there is this much to be said of those two we have seen:

Our hats are off to the Caddo and the First National film companies for their work in these productions. While neither of them, in any sense, directly or indirectly teach Young America to fly,—they are doing a tremendous "bit" for the advancement of aviation in the United States and the English-speaking world. They are giving millions upon millions of movie fans a concrete idea of the labors which were performed by those intrepid, pioneer airmen and of the dangers they encountered.

Neither of them are the "hip, hip hurrah," flag-waving type of films; that era seems to have passed long ago. But they will inspire Young America with patriotism, with courage, and with a knowledge of what they face in war-time aeronautics. The only hymn book song which starts a verse: "Must I be carried to the skies on flowery beds of ease?" has no application for those who will be flying the pursuit, interceptor, bombing or photographic planes of the future wars.

Knowledge is power, and when a film can convey accurate information as to what aerial warfare is like, and still inspire Young America to patriotic zeal, the country owes an undying debt of gratitude to the producers. The number of aviation films produced within the past few years is surprisingly large; it is impossible in this space to properly credit them.

But as Secretary of the National Exchange Club's committee on aviation, which organization has been credited, by Aero Digest and others, with rendering more unselfish service to the aeronautical industry than any other trade or organization outside of the federal government, I want to express the opinion, with my colleagues Lt. Colonel Harold Evans Hartney, Lieut. Walter Hinton, Lieut. Lester Maitland, Orville Wright, and others, that the motion picture industry comes a pretty close second in encouraging, developing and guiding the development of Aviation.

Walter W. Hubbard, U. S. S. C.



W. W. Hubbard

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Vol. 1, No. 4

BROADWAY AND HOLLYWOOD "MOVIES"

October, 6th, 1930

Published every four weeks. Entered as Second Class Matter at the Post Office, New York, N. Y., under the act of March 3, 1879. Fifteen cents a copy; \$1,95 per

year's subscription; 13 issues. Foreign subscriptions, \$2,50. Published by Hubbard-Ullman Publishing Corporation, 9th floor, 101 West 31st Street, New York City.

Telephone: LONgacre 5945. Walter W. Hubbard, Editor and Vice-president, Isaac W. Ullman, President and Business Manager. Copyrighted 1930 by, the pub
lishers; all rights reserved. Not responsible for loss of unsolicited mss., interviews or photographs. Application for registration of trade mark name at U. S. Patent

Office in pending. Nationally circulated by the Eastern Distributing Corporation.







↑ LARA BOW, the red-headed "It" mama of the screen came in for a flock of newspaper stories recently along the lines of what may be gently termed "unfavorable publicity." At least it didn't seem at all in keeping with the Will Hays' morals mandates, although that's for Mr. Hays to decide himself.

At least it paralleled certain other notorious cases in which film stars have paid out "hush money" in alienation of affections suits which have been more or less common in Hollywood. And it started a wave of protest by some of the

> self-styled "moral" agencies of the United States, some of whom attend picture shows.

Even the ministerial association of Los Angeles has pledged its members, partly as a result of Clara's mush party, to investigate the morals of motion picture actors and actresses whenever the need for such action arises. Players who lay themselves open to question because of their conduct will be placed on the blacklist and church members will be requested not to patronize theaters exhibiting their films.

If the ministers organize a boycott, they are, of course, violating a Federal law, but never the less, they felt that some drastic action was necessary. What, after all, was the "serious of-fense" the pulchritudinous and voluptuously beautiful star seems to have

Clara dresses while the police turn their backs.

committed in her moments of pleasure and relaxation? According to the country's newspapers and the Associated Press a date, which Clara is said to have admitted having with a married man, has cost her \$30,000.00 in cold cash. This so-called "date" was the first she ever had with a married man, Miss Bow avows. The thirty thousand, it was reported, was the price paid by the red-haired motion picture star to settle a \$150,000 alienation suit out of court.

Miss Bow herself, in Dallas, admitted there had been "some trouble.

"I came to Dallas," she revealed, "to sort of straighten out things."

She refused to name the "man in the case" but admitted

meeting him on the coast.

"He was good looking and smart and had nice ways about him," the girl who made "lt" famous related, "and I fell for him pretty hard. He told me he had just been married, but that he and his wife were always squabbling and didn't understand each other.

"I have never had a 'date' with a married man before in my life. I wouldn't have had a 'date' with this one if he had any children. Well;





was anything "really wrong" in anything she had done.

Her producers, on the other hand, were panic stricken. Even Clara's "It" might fail-with a jury-they are said to have pointed out. And so Clara was hurried abroad the first train for Dallas, with orders to use her "It" on the wife's lawyers out of court instead.

"One hundred and fifty thousand bucks?" she said recently. "Don't be silly! I've never seen that much money in my life!

While in the Texas town she made the rounds of the gay night clubs there, although, of course she wasn't seen with the "boy friend." One morning she got to bed at five o'clock in the morning. She explained her visit by declaring she was attempting to prevent a young Dallas doctor's wife from filing an alienation of affections suit against her.

The doctor, when found, denied Clara's story. He said he had been friendly with the actress two years ago in Hollywood, but that the affair was "all washed up." He declared his wife was not contemplating a divorce suit, had not been paid any money by Clara, and that the actress "didn't mean any harm but just

talked too much."

To prove his contention that he and Clara were "just old friends" he took her to Bagdad Road House one recent Tuesday night. Another night the two "friends" went to a "little informal party," from which the actress said she intended to return early, by two o'clock in the morning.

Movie fans will recall her in the decollette and flashy gown of a cabaret girl, caught by the police in a bed room with a man not married to her, and, while she puts on her clothes, the police politely turn their backs. This is a scene from "Wings." Let's hope none of that was being re-enacted off stage.

When the provocative Clara arrived in Dallas she registered at the hotel under an assumed name (which isn't the way things are done in Texas), and engaged the Presidential suite, wore horn-rimmed glasses to prevent recognition, and settled down to a "little rest-between-pictures."

She couldn't conceal her identity, however. A Dallas newspaper printed a story that she had paid \$30,000 to a woman to forestall a \$150,000 alienation of affections suit. Clara denied

it. Her secretary, however, confirmed it.

Then the actress admitted the payment, and went into detail to explain why she made it-only to have her story denied by the handsome young doctor, whose wife skipped to Alabama. With all their efforts, however, they couldn't cover it up, and the name came out.

In mentioning the \$25,000 pledge to guarantee performance Los Angeles physician, had swept the (Continued on page 44)









LOWE'S LOVES

The "Hot Papa" of the Movies

By ANITA DELGLYN

ROM the hills of Montezuma to the shores of Tripoli, -or from Greenland's icy mountains to India's coral strands; depending on which song you're humming,—you'll find this Edmund Lowe making love in the thousand and one ways he's capable of doing; and you'll find the girls liking it! They'll all come back for more!

I can not but think that the happy blending of the mental, physical and spiritual elements which should enter into every marriage have so enriched the marital bliss of Edmund and his beautiful blonde wife Lilyan Tashman, that it is reflected in a very large measure in his screen love-making. He is no tyro at the game.

And when Edmund Lowe kisses, he kisses. Whether it is to delicately glide his lips across, and caress, the cheek of his ing cast in the love-making role of Marc Antony with Florence Reed, then quite young and extremely beautiful, as Cleopatra. He learned a bit more about love-making from Dorothy Dalton when he appeared in a picture with her, his first, called "Vive la France."

And,—not strange to relate, his first leading role was "The Kiss Barrier." Later on he was to learn love-making with Clara Kimball Young in "Eyes of Youth"; and from Pauline Starke and Blanche Sweet in "The Palace of the King."

Prior to this he had kissed and loved Lenore Ulric (and she's no iceberg), in "The Son Daughter"; and the beauteous Carroll McComas in "The Night Watch" and "The Walk















Nancy Carroll, at left, with Richard Arlen, in a recent Paramount picture.

A BRIDGE to the Stars

As played by Ben Lyon, Jeanette Loff, Barbara Kent, and Ernst Laemmle

ILTON WORK'S disciples will be glad to know that he has been employed to do some "bridge work" for the movies, -not dentistry, -but an explanation of some of the more interesting angles of bridge. Giving a bridge to the stars in Hollywood is sometimes expensive,—sometimes an elaborate party, and sometimes, as was the case at the Universal Studios recently, merely a pastimes between "shots"; something to relieve the tension and allow the stars mental relaxation.

It will interest our readers to know how that game was played. In opening the bidding Ben Lyon, who dealt, bid One No Trump; Jeanette Loff bid Two Hearts; Barbara Kent went to Three Clubs; Ernst Laemmle passed; and Ben then bid Three No Trump.

Jeanette opened with her fourth best Heart, Ben played the trey of Hearts from the dummy; Ernst threw down the 10 of Hearts, and Mr. Lyon captured the trick with the Jack. He then led the Ace of Clubs from his own hand, and realized that there was a faint chance to make game.

The initial lead of the Four of Hearts, with the trey in dummy, showed that Miss Loff might have had five Hearts; which made it certain that Mr. Laemmle had at least three. When Jeanette and Ernst had followed suit to the Ace of Clubs at trick 2, Mr. Lyon could not tell whether Mr. Laemmle or Miss Loff had the missing Club; but if it should happen to be Ernst letting dummy duck, the second Club would cost game if Jeanette had started with five Hearts. Failing to duck would block the Club suit and make

the winning of game extremely problematical; but game could be assured by a deep and brilliant play at trick 3.

If, after leading the Ace of Clubs, Ben had led a Heart, it would have enabled Miss Loff to run four Hearts; but the adversaries would stop there because Mr. Lyon could discard his blocking Club on the fourth round of Hearts.

If Jeanette Loff were deep enough to grasp the significance of Ben's Heart play and did not continue with a third Heart at trick 4, she would have to lead up to a close-hand

ten-ace and Mr. Lyon then could accomplish his purpose by leading the third Heart. If Jeanette led the third Heart herself and then shifted, she still would have to lead up to close-hand ten-ace and Mr. Lyon's game would be safe.

Thus it will be readily seen how Ben Lyon could, and did, win the hand. There are so many complicated and interesting angles to Auction Bridge that we are looking forward eagerly to seeing the game further explained by way of one of the world's greatest educational mediums, the "talkies."

This bridge article and problem would have appeared before but for the fact that, due to the summer pressure on all publications, the August issue was skipped. It was originally scheduled for August, the bridge articles running every month, or rather every other four week periods. No subscribers will lose out, however, as all of the subscriptions to movie and bridge fans are being extended by one issue, as well as the contest now running, details of which appear in another part of this issue.

We would be more than glad to hear from our readers as to what they think of the contents of the magazine, especially the "card playing problems" department; shall we continue it? Or have you a suggestion as to how the space could be used to better advantage? Incidentally, it is possible that there may be some "doubles" among our readers of Ben Lyon, Jeanette Loff, Barbara Kent or even

Mr. Ernst Laemmle.

If so, the magazine would be pleased to receive and publish the photos of those folks, whether they play bridge as well as the film stars do or not. That is not a contest, and details of it appear in another section of the magazine, on page 20. There will be no bridge article in the next issue, the space being occupied by an excellent original article by Joan Crawford who will give some of her own recipes and ideas on Southern cooking. You know Joan, who is also, by the way, a crackerjack bridge player) hails from San Antonio, Texas. (Continued on page 50)





Born in Philadelphia, Pa., and educated in Chicago, Ill., Melbourne, Fla., and San Francisco, Cal., Miss Janet Gaynor had a splendid background to fit her for the variety of work required by the Fox organization. She recently won a New York and Chicago newspaper popularity contest with Charles Farrell.

Janet Gaynor

HOLLYWOOD MOVIES



John Barrymore

Another Philadelphia-born star is John Barrymore proud father of the future star, Dolores Ethel Barrymore. Jack's father was named Maurice, and, by a coincidence, so was his wife's father,—a pioneer screen actor, Maurice Costello. Mr. Barrymore's latest starring vehicle is the sea story "Moby Dick."

Have You A DOUBLE!

Are You Qualified Photographically for the Movies?

T HAS often been said that there isn't anyone in the world who hasn't a double somewhere on earth. And movie queens are no exception to the general rule, as we hope to prove here. With the elimination of the "star system" under which the motion picture industry has been run and on which, with the advent of the "talkies," it nearly wrecked itself, "doubles" may have an important and a significant meaning.

Not necessarily the double who takes a risk in a scene or performs a part before the camera which the star or featured player would be unable to play, but an actual double for the type. The axe is now falling on many precious necks in the film game; the day of huge salaries seems to be waning. Instances are on record of doubles being paid more for their brief work than the star received for the same time.

In this connection, and aside from our main point in this article, it will be interesting to note that Lewis Ayres received but \$125.00 weekly from Universal for the excellent part he played in "All Quiet on the Western Front." The company is reputed to be farming his services out for \$2,500 weekly right now! Which is as it should be, with a slight adjustment.

Now the film magnates won't go searching high and low for "doubles" of Lewis Ayres—but they did scour the world for doubles of the late Rudolph Valentino. Literally a carload of sheiks of the Valentino type hit Hollywood in an endeavor to grab off the spotlight which was still playing on the stage vacated by Rudolph, including no less a person than Valentino's own brother. Ricardo Cortez, husband of Alma Rubens, was one of the army, and one of the few who got temporary and profitable work.

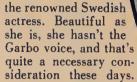
When Metro-Goldwyn-Mayer promoted Greta Garbo to

stardom, and she became, almost overnight, a "top-notcher" in her field, literally scores of "extras," as well as featured players, tried to make up like the blonde Swede; they aped her acting; they tried to cultivate her mannerisms and her clothes; and some attempts were even made to produce replicas of Greta in feature photoplays.

of those thought by many to resemble

Circles below, left to right: Billie Dove, Marion Shilling, Ruth Hiatt, and Olga





It is but natural that stars will be imitated; and 'tis well said imitation is the sincerest form of flattery. Not in every instance is the film company to be called guiltyfor the success of a John Gilbert will naturally bring to the doors of Hollywood's casting offices a host of young men who feel that they resemble Jack;

and stardom and good money for Charles "Buddy" Rogers will lure dozens of lads who feel that they're "almost as good as Buddy." . . . We would like to have a two dollar bill for every young man who has tried to ape Rudy Vallee since his phenomenal and outstanding success on the stage, in singing, and on the screen.

We must not condemn the producers; in many cases "doubles" in real life do not resemble the star at all; but photographically they may. And that is all that counts—for that is all the public sees with the few exceptions of the times when personal appearances are made, and even these are not to be considered, because a bit of make-up, a few well copied mannerisms, and the distance and artificial illumination of the theatre-all lend themselves to this deception.

Would you like to get into the movies? Do you feel you are a "double" for any of the stars, male or female, or

featured players today?

On these pages we have endeavored to give a few examples-ordinary pictures selected at random without any special reference-to show the reader how much alike stars may be. Nancy Carroll's likeness is duplicated to a certain extent in the likenesses of Barbara Leonard, new M. G. M. player, and in Dorothy Dix, of the Hal Roach comedies. The blonde beauty of Esther Ralston,

wood model and her counterpart, the

In panels at left: An "unknown" Holly-







HOLLYWOOD MOVIES









Left to right: Burbura Leonard, M. G. M. player, and Dorothy Dix, of Hal Rouch comedies,—both of whom resemble Nancy Carrott. And Esther Ralston and Kathryn Ray who look alike enough to be sisters.

daughter of the Judge who presided over the Scopes trial in Kentucky (remember the monkeys!) strikingly resembles that of Kathryn Ray, former Earl Carroll "Vanities" and Shubert star. Both have been in vaudeville; both have appeared before motion picture cameras.

An unknown model who once posed for the camera so strikingly resembles Dolores Del Rio that we present her picture here. Ruth Hiatt, Pathé star, is enough like Olga Baclanova, Paramount and Universal star, to be her sister, as the photographs will show. What she looks like in real life matters not—it's photography that counts.

Marion Shilling, featured player, says the New York Daily News, who looks enough like Billie Dove to be her younger sister, is playing opposite William Powell in "Shadow of the Law." A year and a half ago when Marion arrived in Hollywood with her producer father she had had no screen or stage experience. After a test, she rated the ingenue lead in "Kempy."

Then she stepped into "Lord Byron of Broadway" and after that Buster Keaton's first talkie. Came a Tiffany production with James Gleason. And now the Paramount role.

So likenesses do count; not a few casting directors and cameramen have commented upon this uncanny resemblance which we reproduce for you. Some critics have pointed out, kindly or unkindly, it matters not, that Marion is on the way up the ladder and has met the First National star on the way down. Certainly Billie Dove's last picture "A Notorious Affair" was poorly directed, and her divorce proceedings now being aired in court aren't helping the lovely lady any too much. But let's get on with our story!

For that's neither here nor there. A chorus beauty and model, Tony Simmons, of New York, is a marvelous double for Gwen Lee; and some have said that, wearing a blonde wig, Gertrude Olmstead is another Mae Murray. Gertrude's husband, Robert Z. Leonard, wouldn't agree with that statement, however. And we are all familiar with the storm of legal difficulties that resulted when two different comedians tried to imitate Charlie Chaplin's screen work.

Not that the film companies are looking for trouble; far from it. But if a certain type of beauty and personality is bringing in the box receipts in a worth-while manner, then Mr. Producer goes gunning for that type of an actor or actress. And if he has to drop a certain star because their salaries are too good and their temperament or voice not so good, he'll do it. . . . But they're not throwing out any dirty dishwater until they get in the clean.

And here's where we come in! BROADWAY AND HOLLYWOOD "MOVIES" magazine is anxious to find out, just how many "doubles" are floating around the country out of work—in or out of Hollywood; men or women, regardless of age or race. This is not a contest; just a brief survey of the nation's possibilities.

GIRLS! If you feel you photograph like one of the screen stars or featured players—let us have your photographs, for possible publication. Each photograph should have written on the back of it the name of the sender, her age, address, and who she feels she resembles. Additional information as to color of hair, height, weight, and theatrical or movie experience will be appreciated.

This offer to get the fair sex is— (Continued on page 48)



Carol Lombard, Pathé star, who resembles Greta Garbo.

Name
Sex
HeightColor of Eyes
What screen star do you resemble?
Previous theatrical experience if any; and accomplishments such as dancing,
horseback riding, etc



ALL QUIET





A tense moment between Lewis Ayres and Louis Wolheim

boiled veterans, atrophying all natural emotions except a passionate loyalty to each other, presented unique difficulties. This quartette rendered familiar by the book, was vizualized by Lewis Ayres, Russell Gleason, and William Bakewell, Credit must be given to Lewis Milestone for his excellent work behind the megaphone in this audible production of Erich Maria Remarque's sensational best seller. His sense of the dramatic is almost unparalleled. His treatment of individual situations is superb. His knowledge of what tricks the cameraman can do to spellbind its audience is amazing. His under-

couldn't possibly have been better.

Lewis Ayres, a comparative newcomer

standing of the true and tender details

which play on the spectator's sym-

pathy is perfect. His sense of casting

Yola D'Avril, Renee Damonde, and Poupee Andriott. to the screen; a 20-year-old youth with deep, dark eyes and a sensitive face, portrays Paul Baumer the schoolboy who faces hunger, despair and death—but isn't afraid. His companions in battle are a sextet of German schoolboys—all eager to fight, vigorous and high in spirit, when they enlist.

But they suffer one disillusionment after another in this struggle of terror. However, youth does not easily lose nerve. And even though one dies a horrible death, another goes mad—and one by one the rest are killed off, they philosophize and there are a couple of light touches to prove that even war is not altogether unbearable. Girls, yes! That unforgettable scene, taken unexpurgated from the book, when the comrades swim the canal bearing gifts of food to be "swapped" for delicious minutes of forgetfulness in the arms of beautiful peasant girls. A touch that will ring more and more with truth as the world grows more tolerant in its seeing and listening.

And liquor,—yes! Stimulants when available.
Comradeship. War does something to young boys. After Paul returns home on leave, he realizes that he doesn't belong; that he cannot stand the "home fighters," and that even his mother doesn't understand him now, cannot see how her baby has grown up. He actually runs back to the dirty, muddy, slimy trenches; anxious for another

taste of shells, rats and rotten rations. And, his death, just as the picture fades out, is a simple exit, indeed—but because of its simplicity, it rings with grandeur.

There's commendation for every one concerned with this

picture.

For Carl Laemmle, Jr., for undertaking to produce it. For Lewis Ayres'—(Cont'd on p. 45)

The "liberal-minded" French















"Holiday.

My BEAUTY Secrets







THE DAWN PATROL.—Has everything that "Wings" had and more. A very creditable and convincing picture of the air activities in the English army during the World War, according to Lt. Colonel Harold Evans Hartney, formerly with the British and American air forces. Started out to star Richard Barthelmess, but Neil Hamilton stole the show from him and it elevated Douglas Fairbanks, Jr., to stardom. No women in the cast at all. Gardner James appears in the production. Much credit is due to Hal B. Wallis and Robert North for their co-operation and work in this First National Vitaphone picture. A sure winner.

MAMMY.—An old time minstrel story put to words, music and pictures by Warner Bros. Naturally you'd guess that Al Jolson would head the cast,—well, he does,—and how! Frankly we didn't expect to enjoy this when we reviewed it at the Warner Theatre in New York City, but it "went over big." Every song Al sings, including "Mammy" is a lift, and no mistake! Lowell Sherman, as the conniving villain of the piece, does his work excellently opposite and with Lois Moran, heroine, and a good time is had by all. "Meadow's Merry Minstrels" have at least made film history in this story.





MADAME SATAN.—Cecil B. DeMille's feature picture for Metro-Goldwyn-Mayer boasts of a flock of A-1 stars, including Lillian Roth, Kay Johnson, Reginald Denny, Roland Young, and others. The "still" at the left shows an intimate moment between Roland and Lillian. The story is by Jeanie Macpherson; dialog being written by Gladys Unger. Give both of these girls, together with Miss Roth and Miss Johnson, a great big hand for their part in a fast-moving, exciting and interesting drama. The dance scene aboard the Zeppelin is a "knock-out." Martha Sleeper is one of the lithe, attractive beauties who enliven the performance.

THE GOLDEN CALF.—With the theme, not a new one, of an ugly duckling blossoming into a beautiful bird of Paradise and winning the man she loves. William Fox offers this recent musical, movietone comedy from the story by Aaron Davis. The cast includes Sue Carol, Paul l'age, Jack Mulhall, El Brendel, Marjorie White, Richard Keene, and Betty Fox. Jack, who made his talking screen debut in "Twin Beds" has a red hot kissing number with Sue Carol in this picture, as well as sharing in the "peppy" dance number in the Illustrator's Ball and in the examination of pretty girls' legs. El Brendel's comedy work is up to his usual standard.





GOLDEN DAWN.—Alice Gentle, Walter Woolf, Vivienne Segal, and Noah Beery head a very capable cast in this Warner Brothers' production of an African story. There's a lot of action but a few "blind spots" in the picture where the continuity's not so good and the movement lags. Miss Gentle's singing, however, is excellent and interesting. Her previous success was in "Song of the Flame," and in both instances her operatic career has been the reason for her success, for she photographs a bit older than we hoped she would. Story based on the World War as fought out in East Africa between the British and German colonial forces.

THE STORM.—Reviewed at the Roxy Theatre, N. Y. City. The lovin' Lupe is as beautiful, gorgeous and talented as ever in this Universal production, and is co-starred with Paul Cavanaugh and William Boyd. A Carl Laemmle production directed by Bill Wyler with a tender theme song, "Tell Me, Do." Miss Velez is rapidly nearing the top of the ladder and becoming one of America's half dozen really great screen actresses. One of those red-blooded, hemen-of-the-Canadian Northwest pictures which will prove to be sure-fire box office revenue. Paul Cavanaugh will be remembered in the stage play, "The Woman Disputed."



TEMPLE TOWER.—It was a sin against the public to put Kenneth MacKenna in the role of Bulldog Drummond,—a part made so very famous by Ronald Colman. It Fox couldn't have borrowed Colman, they shouldn't have made the picture. Poor Kenneth did his best, but he just didn't fit into the role as we wanted him to, and it left us with the same feeling we had when M. G. M. used Basil Rathbone in a part which the public felt belonged only to William Powell.—Philo Vance. We remember Henry B. Walthall as a "grand old man of the movies," not as villain. We hate to see our favorite stars in ill-fitting roles.





UNDER A TEXAS MOON.—Frank Fay, Armida, Myrna Loy, Raquel Torres, Noah Beery, and others head a most capable cast in the Warner Brothers picture of senors, singing and swimming senoritas. For there is one snappy scene which got by the censors of a beauteous Mexican maid swimming, in the nude, when she meets the hero, Frank Fay. Very cleverly and delicately handled situation, however. On the whole, a sparkling and enthusiastically acted production of border life in the Lone Star state. The costuming of the players and the dance numbers are well handled. We hadn't liked Frank's work hefore; we did this time.

HAIL THE PRINCESS.—We've seen better short comedies and we've seen worse.—but it would make good "filler" in a picture house program. Mma Bennett is exceptionally beautiful as Princess Illeana, and associated with her in the Jack White production we find May Boley, Monty Collins, Arthur Belasco, Norman Peck, Kempe Pigott, Gertrude Short, Al Thompson, and Bert Young. Stephen Roberts did a pretty fair job of directing this exposé of a society racket which introduces "royalty" to social climbers. The movie is released by Educational Pictures Inc., a "still" of which we present on this page, at the right.





NIGHT WORK.—The story of the young man who adopts a baby and then asks the pretty heroine to marry him and help care for it has been re-hashed and presented as a talkie by Pathé.—being directed by Messrs. Russell Mack and Ray McCarey. Eddie Quillan, the Philadelphia actor who has the leading male role in the film, is what the girls would call "cute." The picture is clean, wholesome and entertaining.—from the story hy Walter De Leon. In addition to Eddie, we find, in the cast, Sally Starr, Frances Upton. John T. Murray, George Duryea, Vincent Barnett, and Ben Bard. We could stand a few more films just like this one.

SHOW GIRL IN HOLLYWOOD.—The pathetic return of Blanche Sweet to the screen takes place in this First National production. An excellent "leg show,"—a procession of pulchritudinous maidens headed by the vamping blonde, Alice White, who has the role of Dixie Dugan. Jack Mulhall, Ford Sterling, John Miljian, Virginia Sale, Herman Bing, Spec O'Donnell and Lee Shumway complete the cast. The story originally appeared in Liberty magazine and concerns the struggle to attain stardom on the part of a little night club girl, winding up with them flying away to Agua Caliente to be married. A very creditable picture.





CRAZY THAT WAY.—A thoroughbred society girl is "nuts" over the man habit; can't seem to get enough attention from them and adds a flock of male scalps to her collection every now and then. She's finally rounded up, eats a bit of humble pie, and marries. We won't spoil the Fox story for you, but here's the cast: Joan Bennett, Kenneth MacKenna, Regis Toomey, Baby Mack, Jason Robards, Sharon Lynn, and Lumsden Hare. Full of good humor, smart dialog, and sparkling repartee,—from the stage play by Vincent Lawrence. Directed by Hamilton MacFadden. Screen play and dialog by Marion Orth.

SALLY.—Marilyn Miller, Broadway's "Darling," brings her most successful musical comedy to the talkies. As a musical show it broke all records in the big American cities and has been almost as successful in the motion picture version. It is entirely in color, and concerns the struggles of a waitress to get on the stage and her ultimate success in that direction, via the night club and Russian restaurant route. Alexander Gray has the leading male role. With him are Joe E. Brown. T. Roy Barnes, Pert Kelton, Ford Sterling, Maude Turner Gordon, E. J. Ratcliffe, Jack Duffy, and Nora Lane. First National. The color work and the music are excellent.





SONG OF THE FLAME.—Noah Beery almost steals the show in this Technicolor movie of the Russian revolution,—leaving Alexander Gray to build up his dramatic moments as well as he can. Bernice Claire, charming heroine of the plot, does an excellent bit of singing and "emoting," and is responsible for much of the success of the love theme. Alice Gentle's work is most commendable as is the work by Inez Courtney, Shep Camp, and Ivan Linow. The action scenes, street fighting, trials of prisoners, and mass meetings are well directed,—from the operetta by Otto Harbach, Oscar Hammerstein II, and George Gershwin.

TRUE TO THE NAVY.—At the right we see Frederick March, Clara Bow, and Harry Green in a scene from the naval picture just released by the Paramount-Publix crowd, directed by Frank Tuttle. It's better than "Love Among the Millionaires," to say the least. With her and Frederick we find Rex Bell, Eddie Featherston, Eddie Dunn, Jed Prouty, Ray Cooke, Harry Sweet, Adele Windsor and Sam Hardy. The story is by Keene Thompson and Doris Anderson,—and it gives the "red hot mama" of the movies another chance to splash out with all the sex appeal that's in her make-up. All in all, a role that fits Clara Bow's personality.





SAFETY IN NUMBERS.—Charles "Buddy" Rogers' voice registers very well in this recent screen venture for Paramount-Famous-Lasky. An ahle cast includes Kathryn Crawford,—(formerly with Universal,) Josephine Dunn, Carol Lomhard, Geneva Mitchell, Roscoe Karns, Francis McDonald, Virginia Bruce, Richard Tucker, Raoul Paoli, Louise Beavers, and Lawrence Grant. Victor Schertzinger picked a flock of beautiful girls for this starring vehicle for Buddy—shapely legs and winsome faces,—and they'll have a lot to do with the success of the production, financially. The story is by George Marion Jr., and the production reviewed at Paramount's own theatre in New York.

THE DEVIL'S HOLIDAY.—A presentation by Adolph Zukor and Jesse L. Lasky,—exceptionally well acted and tense in every dramatic situation. Another triumph for Nancy Carroll, and a living demonstration that Morgan Farley's as good on the screen as he was in "Fata Morgana" on the stage. The photograph at the right is cut from a stirring moment in the photoplay, the cast of which, in addition to Miss Carroll and Mr. Farley, Phillips Holmes, James Kirkwood, Hobart Bosworth, Ned Sparks, Jed Prouty, Zasu Pitts, Paul Lukas, Morton Downey, Jessie Pringle, Wade Boteler, and Laura La Vernie. A Paramount picture.





THE SILENT ENEMY.—One of the screen's most beautifully formed women is almost an unknown as far as Hollywood is concerned. The dark, bright eyes of the Indian maiden who has the role of the lover of Baluk in the "The Silent Enemy" is a splendid actress and photographs like a million dollars. Chief Long Lance and Chief Yellow Robe served with an independent organization in the wilds of Labrador among the Ojibway Indians to produce a picture worthy of the name "American," and as a result of their efforts the finest picture of Indian life ever taken has been released. See our editorial in the July 14th number.



WHAT MEN WANT.—Not directed as well as we had hoped it would be, but never the less an interesting film Pauline Starke's latest picture is a great credit to her and to the Universal Pictures Corpn. She has lost none of the "It" which she possesses,—nor that quiet magnetism which makes her acting powerful and worthwhile. Special credit should be paid to the scenic crew who designed and constructed the out-of-doors swimming pool where handsome men and beautiful maidens disport themselves in all the abbreviations of costume common to the surf at Palm Beach, Florida. Ben Lyon also scores in this picture.

MIDNIGHT MYSTERY.—The rage for detective stories apparently got R. K. O. into the game with the disastrous result of "The Midnight Mystery". It has its good spots, but if one looks at a leopard long enough one can even tire of spots. Betty Compson, who's beginning to photograph "old" did splendid work; as an actress she's ace-high! But the acting of one girl will no longer save a mystery thriller from oblivion, and we regret to say it was badly criticised by many newspapermen. Lowell Sherman, Hugh Trevor, June Clyde, Raymond Hatton, Rita LaRoy, Ivan Lebdeff, and Marcelle Corday "also ran."





SOLDIERS AND WOMEN.—Why Columbia forgot themselves long enough to twist and turn a fine stage play the way they did is more than this magazine can fathom. With everthing to gain by keeping the English locale and the officers as British army men,—to aid sales in the British Empire,—well, it's beyond us! Aileen Pringle, Grant Withers, Helen Johnson, Walter McGrail, Emmett Corrigan, Blanche Friderici, Wade Boteler, Ray Largay, Sam Nelson, and William Colvin did their best,—but actors can't work miracles with a story that's been stripped of its original garb. It's a long jaunt from Afghanistan to Haiti!

THE BIG POND.— Two French stars at their best, but not the best Paramount-Publix picture. However, well worth seeing. A sparkling romance of an American millionaire's daughter and a French war veteran who was "discovered" overseas doing duty as a guide. Brought to America he eventually achieves success in the chewing gum factory run by the girl's father. And they lived happily ever afterwards. That's glossing it over a bit,— but the picture has many "side lights" which makes it worth while; some keen humor, and best of all, Claudette Colbert and Maurice Chevalier and their individual offerings of acting.





LADIES OF LEISURE.—A splendid title,—taken from the stage play, but it lost much in transition. Possibly some of the energy in promoting a contest for a mythical "Miss Columbia" could have been put into the picture. Ralph Graves isn't convincing as an artist, and Miss Stanwyck could have been better posed as a model. Barbara posed nude quite a few times for photographers under the name of Rubye Stevens, when she was doing night club work in New York City. The story is, however, a good one, and the direction by Frank Capra pretty fair. Belasco's play gone to Columbia! Not a picture the exhibitor will go crazy over.

SHADOW OF THE LAW.—Another sterling triumph for William Powell. We'll hand director Louis Gasnier the laurel wreath for his fine work here; he has taken advantage of every possible situation he could and made the best of it. A capable cast consisting of Mr. Powell, Marion Shilling, Natalie Moorhead, Regis Toomey, Paul Hurst, George Irving, Frederick Burt, Walter James, Richard Tucker, and James Durkin did the rest! The story of a man sent to prison for a crime he did not commit, his escape, and his ultimate vindication and happy mating are graphically and dramatically illustrated From John A. Morosco's novel.





HOLLYWOOD MOVIES



COLLEEN MOORE

THERE'LL be no divorce in the Jolson-Keeler family if the little god of love, Eros, keeps on the job. The beautiful Ruby Keeler, Al Jolson's tap-dancing wife got into New York from Hollywood recently after a train robbery experience. She said, she was alone in her Pullman stateroom when a masked thug robbed Marion Nixon in the next compartment, and she emphatically denied her trip back east, while Jolson remained in California, meant a splitup between thèm.

As she was reiterating the latter denial to skeptical reporters at the home of her mother at 34-38 83d st., Jackson Heights, the tele-

"Hello darling", she answered, and sure enough it proved to be the Mammy singer, calling in from the Coast to be sure Ruby arrived safely.

"That ought to prove we're happy," she informed the inquiring press. "Al had to make a couple of re-takes on a picture, but will be here next Sunday. We are going to see the Sharkey-Schmeling fight, and then go to Europe until fall."

May (Kathryn) Moylan, former star of Ziegfeld's "Whoopee" and now a featured player with the M. G. M. crowd was accused of making too much whoopee along Broadway with Miles C. Rabinowitz, and Mrs. Marie Cunningham Rabinowitz wanted a divorce-at least a separation! The Broadway playboy, her husband, spent too much money on "Kathryn May" and this generosity got Marie's goat. Finally settled out of court, the wife gets a thousand berries a month, and, as Miss Moylan is out in Hollywood, she won't be named any more.

The strange case of a bridegroom who couldn't remember where he was married, or even if he was married, but who nevertheless, was registered with his bride at the Hotel Plaza, was revealed recently in New York City by friends of the couple.

The absent-minded groom is Luther K. Reed, Hollywood movie director, and his will o' the wisp bride is Jocelyn Lee, film merely to see his dear old father, who was

hit by a taxi last week.

Asked about the notice of intention to wed he and the pretty Jocelyn filed May 23rd in Los Angeles, Reed gravely announced that his father getting hit had changed his

All this was told the reporter in the Plaza lobby, but the hotel was later authority for the fact that Reed and his "bride" were registered there as man and wife.

He was divorced last December by his first wife, Naomi Childers, former New York stage star, on charge of desertion. Their child, Peter, is in her custody.

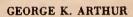
There'll be no divorce in the Arthur family. A chutney sauce whose exquisite fragrance has wafted down through the ages ever since a chef of Charles II confided its secret recipe to an ancestor of Mrs. George K. Arthur (Milba K. Lloyd), has reunited all branches of the Arthur family and its American in-laws happily under one roof.

Arthur and his sculptress wife became reconciled some time ago after a separation which threatened to become permanent. They now have moved with their little girl into the new English style home of Doris Lloyd, Mrs. Arthur's sister, in Beverly Hills. Everything is very congenial and very English with Mrs. Lloyd, Arthur's mother-in-law, a presiding genius of the chutney sauce. Arthur recently returned to Hollywood from a stage tour.

Colleen Moore, film star, won a divorce in the Superior Court, Los Angeles, Calif., recently, from John E. McCormick, prominent movie producer. Mr. McCormick, whom the petite actress married in August, 1923, did not appear to contest the suit.

Colleen, whose legal name, Kathleen Morrison McCormick, was used in court, spent half an hour on the witness stand testifying to asserted mental cruelties and humiliation suffered from her husband. She charges he frequently insulted her guests, broke social engagements, and was "in an ugly mood" during the whole of their European tour last

"I always hesitated to ask friends to our



house," Colleen testified, "because I never knew what Mr. McCormick would say to them. He always was making disparaging remarks about them in their presence. He would say they bored him and that they did not have good taste. He never apologized."

The star told of a dinner party given last fall in honor of herself and husband by a director under whom she was working.

"At the last minute," she testified, "he (McCormick) refused to go. The next day I had a most embarrassing time trying to give explanations."

Julanne Johnston, another screen actress, was invited to their home one evening last February, Miss Moore testified.

"I was most embarrassed," she said, "when my husband came out and said to her, 'Why don't you get out of here? I want to go to bed."

The ideal marriage of Frances Starr, former Broadway stage star, and Haskell Coffin, 52, famous portrait painter and magazine cover illustrator who has painted many well known screen stars, has floundered on the rocks, it became known recently. Mrs. Coffin is in Reno, Nev., establishing the three months legal residence required for a divorce. Coffin confirmed this at his studio recently in the Beaux Arts Building, expressing regret that his wife had taken this step.

"She's my only love and there will never be another woman for me," he said. "I had a Reno letter from her this morning, and letters from her attorney asking me to sign some sort of an agreement. I haven't done so yet, because I still have hope she'll change

Another wedding coming off! At Buenos Aires the motion-picture actress, Myriam Stefford, who starred in "Moulin Rouge" and "The Duchess of Chicago," announced upon her arrival here that she would retire from the films to marry a rich Argentinian, Raul Baron Biza.

She is visiting his family and says the wedding will take place in Paris at the conclusion of her visit.

Josephine Norman, beautiful screen star who appeared in "The Road of Yesterday." "Fifth Avenue," and other films, was caught in a jam recently not at all in keeping with the religious teachings of "The King of Kings" in which she also appeared. The dirty work at the crossroads took place between, it is stated, Josephine and her bright flame, Kenneth Lord, New York cotton millionaire, with eye-witness a la the Parisian peep-hole methods.

It seems that Josie, pardon us, Miss Norman and Lord (not the Lord in "The King of Kings" in which she was featured by Cecil DeMille), a leader in the activities of the Episcopal Church, were trailed through the movie colonies of Los Angeles by Mrs. Lord (who happens to be married to Ken), as well as private detectives, according to papers

filed in the Supreme Court.

You know how these warm, mid-summer evenings are for "pash." Their sleuthing was rewarded one night, it is stated, when the pursuers learned that Lord and the brunette film beauty planned a tete a tete in a suite at a small hotel on the outskirts of Hollywood.

Then came the eye exercises. Accompanied by mechanics armed with augers, the peeping party engaged rooms on either side of that to be occupied by Lord, and the mechanics got down to business.

One foot above the floor peek holes were drilled and as the mechanics retired, Mrs. Lord and her accomplices were instructed to lie on their stomachs and put their best eyes forward if they wished to see a screen star do some original "pash" work.

While Mr. Lord's wife rested before one peep-hole, others in the peep party took up their posts, or rather laid down beside them.

"Now look with your right eye, now with your left" instructed the chief hired peeper. 'Now roll your eyes so that they take in the walls, the floor and the various articles of furniture.

"Do it again," he instructed, "and then make yourself comfortable, for we may have

a long wait."

This was difficult for Mrs. Lord, who weighs 285 pounds. But later, as twelve pairs of assorted orbs went through the looking up exercises, they were rewarded, according to the affidavits, by observing Lord. scarcely looking his fifty years, entering the room, accompanied by Miss Norman and a hip flask, filigreed in silver.

As the twelve pairs of tired eyes watched, the flask was uncorked and the spirit of Mardi Gras was in the air, according to the

wife's papers.

So convivial and congenial were the principal actors in the drama that a few moments later, the affidavits set forth, they were actually in each other's arms. The movie queen had scored a hit, and we shall mercifully draw a curtain over anything that followed. Right about fadeout time the unseen audience jumped to its respective feet and burst in on the love birds.

"Meet the wife!" one of the detectives is quoted as saying to Lord, to which the textile millionaire responded, "O, that's all right;

I've met her before."

The proprieties being taken care of, the peepers left, and the hotel set its employees about making the peep rooms look less like Swiss cheese.

Mrs. Lord, who was accompanied on the raid by Mrs. Elaine Davies Anderson and

Allen Davies, two children by a former marriage, in addition to the detectives, left for the east to begin preparations for severing her marital ties. Josephine's figure and form are so beautiful that she modelled for Neysa McMein's magazine covers.

Lillian Bohny, alias Billie Dove, screen actress, is seeking a divorce, in Los Angeles, Cal., from Irvin V. Willat, motion picture producer, whom she married in 1923.

Her complaint, which charges extreme cruelty, says Willat frequently displayed an ungovernable temper and struck her. She desires no alimony, but asks that her maiden name, Lillian Bohny, be restored. There are no children and no community property. . If these scandalous divorces keep up, we'll have to add a few more pages to the magazine to keep track of 'em.

Mrs. Skeets Gallagher, who was wedded to the comedian last summer in Agua Caliente, will present her mate with an heir or an heiress some time after this issue has gone to press.

The Costello-Barrymore heiress, Dolores, Jr., is the proud owner of a silver service given her by Dominos, a femme organization limited to those within the inner circle of filmdom. Lucile Weber Gleason, as president of the Dominos, made the official presentation. Baby Dolores became a Domino at birth.

Eleanor Painter, who has made one appearance in the movies and who is a star of the musical comedy stage, and has been in grand opera, brought divorce proceedings in Los Angeles, Cal., recently, in Superior Court against her husband, Louis Graveure, concert and opera singer, on the ground of desertion.

The complaint sets forth that they were married in New York on May 4, 1915, and that they separated on Sept. 15, 1928.

Mr. Graveure is a Belgian. He is said to be in New York teaching voice.

Pat Rooney, 3d, and Doris Dawson, a movie actress, were married at the City Hall in Lyndhurst, N. J., recently by Mayor Horace G. Bogle.

The couple arrived with about ten friends and waited half an hour, as the Mayor was attending the Board of Commissioners meeting. After the ceremony they left by automobile.

Elise Bartlett, beautiful stage star, won a divorce from Joseph Schildkraut in Los Angeles recently. Schildkraut didn't contest the suit. He will pay \$250 a week alimony, under an agreement reached out of court, and divide community property valued at \$20,000.

The couple were married in the Philadelphia City Hall on April 7, 1922, and separated on January 12, last. The actress testified her husband called her "a rotten actress," and "a fool, ignoramus, and less printable things."

"He said it was too bad a great actor such as he, was bound to one of such meager ability," she testified. He earned from \$1,500 to \$1,750 a week, she charged that Schildkraut gave her only \$75 a week. .

In spite of statements from James Kirkwood's (of "The Fool" fame) counsel that Lila Lee had agreed, in consideration of certain concessions made to her in a property settlement, to surrender custody of 6-year-old James, Jr., to his father, an attorney for Miss Lee says that she may fight Kirkwood's divorce action and try to hold the boy.

Kirkwood filed his complaint in the Supreme Court in Hollywood recently. He accused Lila of quitting him and refusing to return. The arrangement about the child staying with the father is not part of the court file. Lila's a former wife of John Gilbert.

Claudia Dell, Warner Brothers' screen star, and a former Ziegfeld "Follies" beauty, has just come off successful in her divorce suit against her husband. Grounds-desertion! We wonder why.

Another marriage in New York City that didn't really come off. Alberto Carillo, Argentine movie idol and international heartbreaker, brought his present Supreme Court troubles down upon his brow by his determination never to marry any woman of wealth.

Buenos Aires' gift to the American girl made this clear recently in an answer made by his lawyer, Jerome A. Jacobs, to the \$75,000 heart-balm suit started against him by Mrs. Betty James Dale, rich Maryland divorcee.

It is true that he accompanied Mrs. Dale to the Municipal Building a few weeks ago and took out a license to wed her, concedes Alberto. And it is true that a few days later he took out a license to marry another beauty, he admits.

But it is not true that the license indicated ever that he intended to marry Mrs. Dale, Alberto insists, along with what is technically known as a "general denial."

That license business was just "chivalry" --nothing more. Mrs. Dale asked him to do it, and, being an Argentine gentleman, he did it, says Alberto.

Eleanor Boardman, and her husband, King Vidor, are being congratulated upon the fruit of their happy marriage,-a healthy, happy baby girl weighing eight pounds. Best wishes, Eleanor; may she be as happy as her mother when she grows up! Ma's latest starring success was "Mamba."

Recently married couples in Hollywood, as well as divorced screen stars, are getting their party group photos made at the Evansmith Studio, 6605 Hollywood Boulevard, in the film city. Congratulations to a worthy cameraman and artist!

Phil Plant, ex-husband of Constance Bennett, is mooching around with the beautiful blonde, Claire Windsor, of late. Constance doesn't seem to be crazy over the idea, but Claire seems to be glad to be rid of her "ex," none less than Bert Lytell. Bert's brother is playing in the legitimate, just off Broadway, now,—in "Spook House," a play in which, by the way, divorce forms a motif for murder.

Final check up of "profits" on Sidney Blackmer's bridal tour with Lenore Ulric showed him well ahead of the game. The couple went to Hollywood and points along the Pacific Coast, and Sidney got in a lot of movie acting which proved profitable. Lenore's "breaks," of late, haven't been as good as her husband's.

HOLLYWOOD MOVIES

This issue ESTHER RALSTON

Will Rogers, on the Mat

HACKENSACK, N. J .- In a news reel I heard Will Rogers' speech at the unveiling of the pioneer mother statue in Oklahoma and think it the worst piece of gab he ever handed out. Why doesn't some true-hearted American tell him where he gets off? This news talkie will be shown in all countries, and for an honest-to-goodness American, as Mr. Rogers is supposed to be, he had not a word of praise or honor for this fearless woman who staked her life to blaze the trail for future Americans. Not a word of her bravery and strength of character, just a lot of foolish talk about her long skirts and old fashioned corsets. And the Bible she carries in her arm he refers to as a package of up to date cloths in case she should run into anyone she knows. The pioneer mother is one of the outstanding props of our nation. Without her having gone shoulder to shoulder with her man braving death and dangers, how and who would have opened up our country and started home-steads in the wilderness? Shame on you, Will Rogers!-Isobel A. Hunter.

Charity Needed

NEW YORK, N. Y.—Owing to the great suffering among the poor of our district, as a result of the unemployment situation, we are obliged to make strenuous efforts to alleviate it. One of our methods is the solicitation of anything that may be cast off or out of use in homes or by individuals, or discarded by the film companies and exhibitors' booking offices.

In response to a letter or telephone message to Madonna House, 173 Cherry Street, we will send a truck to collect such articles, which we will then either give directly to the poor or sell for their benefit at very moderate prices, at our Benefit Shop, at the Queensboro Bridge Market, Fifty-ninth Street and First Avenue. The proceeds from such sales are used in our work among the poor of our district, which is one of the neediest in our great city.—Sisters of Christian Doctrine.

Elizabeth Likes Janet

ONTARIO, CALIF.—Ten years ago I would not have written this letter but today I believe it is the time to speak for our rights. Why not proclaim Janet Gaynor, "America's Sweetheart"? I believe from conversation, and observation that she is the best loved actress on the screen today. In our town and in all places where I have been, her pictures draw the largest crowds, because she brings us clean, sweet, true romances such as might happen to our own girls and every one I speak to about her love her acting. Let's crown her "America's Sweetheart" to succeed Mary Pickford. Here's hoping.—Mrs, Elizabeth L. Sargent.



Jeanette's Wanted

KEARNY, N. J.—I was about to say "Where have you been all my life?" when I saw Vol. I, No. 1, and knew; I hadn't missed anything. Get tired of paying twenty-five cents for movie magazines and then finding out the stuff's old. And stuff about girls paying \$250,000 for clothes a year when anybody knows they haven't got that much money, eh?

I want to tell you your news department is the best I ever saw,—out of the ordinary and interesting, I mean,—not a lot of silly stuff. Glad you like Jeanette MacDonald,—I think she's great. Saw "The Love Parade" about a dozen times. Wish I knew that girl. How about putting her picture in?

You have a "swell" little magazine. Say,

You have a "swell" little magazine. Say, that girl certainly has the technique of kissing down to a science. Where did she get her knowledge or experience, eh? Read that article all through. A man must feel like a fool with a lot of folks watching him make love, though. —J. J. Kearns.

Brute Strength

OMAHA, NEBR.—Permit me to say a word in praise of "Ladies Love Brutes." Mary Astor, fine, sweet, loveable type with those fawn-like eyes, and spiritual beauty, was well cast opposite Mr. Bancroft. His first Italian role, I think, and all I missed was a trace of Italian accent. A rare kidnapping story.—Katherine O'Brien.

Bridge and Cooking

LITTLE ROCK, ARK.—I like both the bridge articles and the cooking recipes you publish as written by famous stars, but why can't you add more pages and put them both in the same issue instead of alternating them. How about giving us an article on Fred Scott,—I like his looks and his acting?

-Mrs. Seymour R. Harris.

Soldiers and Women

WILMINGTON, DEL.—What in the world happened to the fine play which I saw in New York City called, "Soldiers and Women," the locale of which was in an isolated British army post in Afghanistan? If Columbia Pictures keeps changing the stories like that the exhibitors won't be buying it or showing it in their theatres. As long as I live I shall never forget the wonderfully dramatic scene between the wiry, choleric old British general and the sensuous vamp, Violet Hemming;—one of New York's greatest plays.

I went from Wilmington just to see it, because I served in the English army. What a contrast was the U. S. Marine general in a white duck suit; the story simply didn't fit at all, for your American army life in the colonial outposts is in no way similar to army life in northern India or elsewhere. And the real "punch" to the story was glossed over and completely lost, I regret to state.—Capt. Gregory V. Smith.

Indorses Movie Censorship

PEKIN, ILL.—I see by the papers that Mr. Will Hays, the movie czar, is going to clean up the movies. It is a most commendable undertaking, if he is in earnest about it. I think Mr. Hays sees the writing on the wall, and in a short time Congress should pass a bill to establish a Federal censor, thus relieving Mr. Hays' work. The most ardent partisan of the movies would not dare to maintain that every offering of the theatres is a fitting spectacle for the eyes and ears of the youth of the land.—John Dugan.

More Meddling

JAMAICA, N. Y.—I see that Mrs. Fanny Root Danser of our town has introduced a W. C. T. U. resolution which calls upon Congress to enact legislation for Federal supervision of motion pictures for home and foreign consumption. Poor soul, I'm just hoping that some day the Federal government will supervise the W. C. T. U. racket.—American.

Clean Advertising.

HELENA, MONT.—I'm glad to read that you have adopted the policy of censoring all advertising matter, and that injurious cosmetics, creams and powders may not use your advertising pages. Congratulations on your courage! I for one shall support you as long as you maintain that policy, for I was once "young and beautiful", as they say, and my complexion was completely ruined by the use of creams and lotions sold by a mail order house. Keep up your good work of barring the bad ones, please! The film fans will appreciate it.—Faded Beauty.





FORMERLY a costume designer, later a parachute jumper,—that's the lot that befell pretty Nancy Glave. But after being barred by her mother from risking her neck as a parachutist, she is punching the time clocks at the Paramount Studio on Long Island learning to be a movie director.

Just now she is only an assistant fashion director, but she is storing away knowledge, she says, which she intends to use to be the greatest woman director.

"Of course, the salary is not terrific," she said, "but who cares? I am very serious about this job. What I am working for is something I have had my heart set on for a long time."

And hecause it requires much vim and vigor to buck the subway jams out to Long Island in time to punch the clock at 9 sharp, Miss Glave does a quick retreat from the battle front of Park Avenue social soirees each night at 11, and hits the downy at her home, 171 East 80th Street, New York City.

Olive Snell's portrait of Marion Davies occupied the position of honor in the Claridge Gallery, recently, where the artist was holding a "Hollywood Exhibition." The exhibition itself combines Hollywood stars and the British peerage,—two kinds of aristocracy. About the drawing of Miss Davies are grouped others of Joan Crawford, Douglas Fairbanks, Jr., Greta Garbo, Corinne Griffith, Gloria Swanson and other screen stars.

On the opposite wall hang studies of H. R. H. Prince George, Lady Louis Mount-batten, the Marchioness of Douro and other titled personages.

The Dodge Sisters will be largely responsible for a part of the dancing numbers' success in Metro-Goldwyn-Mayer's new "March of Time." Two snappy girls who have a real bit in the new movie revue.

Members of Omaha, Nebraska's, Chinese colony don't like the former motion picture star, Florence Reed, nor her play which was barred from filming by the Will Hays edicts. They filled the gallery, recently, of an Omaha theatre when Florence Reed opened as Mother Goddam in "The Shanghai Gesture." They made gestures quite unlike those in the play—and unfriendly to the Broadway star.

To begin with, they secured the withdrawal of Agnes Joe, 15, daughter of a local Chinese, from the cast because they believed it "unfit for a Chinese girl to take part in."

Then the Chinese consulted their attorney, who visited the theatre one night as a spectator. If, in his opinion, the play is offensive to the race, steps are to be taken to have the ob-

MISS MARION DAVIES

jectionable parts deleted or to have the show closed.

As a final gesture, a group of Chinese are to decide whether they shall demand that the theatre return an elaborate Chinese costume loaned to Miss Reed by members.

At the Friars Club, of which J. P. Muller is treasurer, an actor of the old school recently chanced to meet a motion picture star who is in town for a few days.

"Well," asked the old-timer, "how's everything with you?"

"Swell," replied the modern actor. And he pulled out some press clippings. "I had forty-two press notices today. Twenty about the fact that I am going to divorce my wife, six about my new roadster, twelve for endorsing a shaving cream and four about my precious bulldog that I lost. How about you? Any publicity today?"

"Only one." replied the old actor, taking a press clipping from his pocket. "A critic mentioned the fact that I turn in a good performance in the play that I'm appearing in"

Somebody is always taking the joy out of life and this time it is Jack Hoins, says the N. Y. Daily News. The motion picture critics raved about "All Quiet on the Western Front." They called it one of the finest movies of all time and declared it to be one of the most truthful portrayals of actual warfare.

Mr. Hoins, however, wants to know why an aviator would waste two big aerial bombs killing one soldier—with a German rest camp only a half mile away. This is the scene, near the end of the picture, in which Louis Wolheim is bumped off.

According to Mr. Hoins, the aviator would have let his shells fall on the German camp, where some real damage could be done.

Talking pictures, writes Sydney S. in the N. Y. News, as has been stated in essays on the subject, aren't new. Many years ago producers tried to have the silent screen speak. The public wasn't ready for it then. Neither was the mechanical apparatus.

However, many years before this, when

Shanley's was at the crossroads of the world and didn't know it. Adolph Zukor owned and operated a nickelodeon in Union Sq. In those days Mr. Zukor thought the screen should speak and had his own ideas about just how.

The screen attraction for the day was a one reel version of "Camille" and Mr. Zukor hired a young vaudeville performer to stand in a box beside the screen and talk off in four "voices" the appropriate dialogue. To-day that young vaudeville performer is John Barrymore's brother-in-law, Lowell Sherman to you.

The Vitaphone Corporation continues to acquire stories for their Varieties by the most popular authors of the day. It obtained the talking picture rights to Edna Ferber's "So Big," which ranks with that author's "Show Boat" and "Cimarron" in popularity, and has made it into a two-reel drama. Beatrice Van made the adaptation and Richard Weil wrote the dialogue. Bryan Foy directed.

Helen Jerome Eddy has that role of Selina and John Litel that of Dirk (So Big) her son. Gardner James is cast for the part of Roelf Pool, George Irving is the Gen Goguet, Marilyn Morgan is the Dallas and Isabel Keith the Paula.

Other notable American authors from whom the Vitaphone Corporation has recently purchased stories are George S. Kaufman, Ring Lardner, Fanny and Frederic Hatton, Guy Bolton, J. P. McEvoy and Gilbert Emery.

Eddie Quillan, Pathé comedian, is combining his new love for motoring with his old hobby, golf, by speeding back and forth to the links.

Logic won a quick victory over temperament one recent week when Mary Nolan, movie star, decided that she was happiest when working on the Universal lot. Shades of the late Frank Tinney!

A flash of temperament lost her the coveted lead in Universal's "What Men Want," which is being released with Pauline Starke in the featured role, but glamorous Mary's unexpected vacation gave her the necessary interlude in which to think things over. Then came her conclusion that a sweet disposition pays, so Carl Laemmle Jr. signed her on an entirely new five-year contract.

Now she is back at the studio working hard on the characterization for the stellar role in "Outside the Law," a melodrama written by Tod Browning and for which Garrett Fort has made the screen adaptation.

In "Outside the Law," Mary Nolan will play Mollie, the part originally acted by Priscilla Dean in the silent version. Tod Browning will direct the production. Mary is the former Imogene Wilson.

ANITA PAGE, a coming star in the Metro-Coldwyn-Mayer organization.

The kind of blonde that gent. men prefer.

Anita Page's getting a lot of work lately. The former Long Island girl—a rare type of blonde beauty, is one of M. G. M.'s best bets as a featured player. She's one of the rare combinations of brains and beauty, finish and figure, as you can see from the snapshot on this page.

A pretty French girl's suffering from a throat infection! Renee Adoree, screen beauty and former Metro-Goldwyn-Mayer star, is confined to a private sanitarium at La Crescenta, Cal. Dr. Patrick J. Byrne said her condition was not serious, but no visitors will be allowed to see the actress at present. He said she probably will remain in the sanitarium until August for a complete rest. Friends said the actress had been suffering from a bad cold for several months and it became suddenly worse recently.

Screen stars, their press agents, film companies, electricians, "extras" and directors,—anyone in the motion picture or theatrical game, may secure this magazine for \$1.00 yearly; professional rate.

With Mother nature's nightie as her only raiment, the much married Peggy Hopkins Joyce, movies and melodrama star, and author of "Men, Marriage and Me," has started sleeping out the summer days on the open sands of the Mediterranean coast in an effort to reduce. The story of this nude sun bathing has just leaked out, but beyond the chance that a stray airplane might fly shockingly low, only the gulls, soaring above, will be privileged to see Peggy in her sun-tanned nakedness.

For the beach will he that of her "Little Blue Pup" villa at Cap d'Ail, near Monte Carlo, and she will have sufficient guards—women—around the private estate to keep out—er—souvenir hunters.

She blushingly confessed recently that under her doctor's orders she must lie all day in the sun to do something about losing a gain of eight pounds which followed an appendicitis operation three months ago.

Harry K. Thaw, who has produced several motion pictures and dabbled, more or less, in motion picture actresses, is in Paris—in a reasonably priced apartment because, as he says, Paris hotels are too expensive. He was barred from entering England. It is stated he'll visit several of the larger French cinema houses as well as Parisian picture producing companies.

Ten outstanding young players under contract to Fox Film Corporation have been assigned to "Hot Number," to be adapted from an original story by Owen Davis, Sr. It ought to have a wholesome sex element in it from what we hear.

The players are Dixie Lee, Joyce Compton, George (Red) Corcoran, Marjorie White, Richard Keene, Gus Howard, Rex Bell, Leslie Mae, Goodee Montgomery and Frank Richardson.

Sidney Langfield, former scenarist, who recently completed the direction of "Cheer Up and Smile," featuring Dixie Lee and Arthur Lake, will direct "Hot Numbers." Russell Medcraft, author of the successful "Cradle Snatchers," has been assigned to prepare the screen play and dialog and Ralph Block will act as associate producer. Music has been written by James Monaco and Cliff Friend.

Jania Smalinska, dancer, did mighty well in the part assigned her in First National's "Song of the Flame" which starred Bernice Claire. Her photo appears on this page, and, as an "eye-full," we predict a great future for Jania, especially after seeing that fine photoplay.

The Ellenville, N. Y., "blue-noses" are at it again. We hope the clergy isn't involved this time, for never, in the history of the world, in case anyone's memory needs refreshing, did any religious denomination or belief ever force people to attend church regularly by cutting off other points of diversion.

The movie fans who had visions of seeing their first Sunday picture show in Ellenville, near New Paltz, recently were disappointed, because the Ellenville village trustees, who recently lifted blue-law restrictions from Sunday shows during the warm weather, have just reversed themselves because of a protest made by women.

The ban on Sunday shows will remain in force because members of the Ellenville Women's Club and other women and men disapproved the exhibiting of pictures on the Sabbath.

Recently Peekskill, after a referendum that went 6 to 1 in favor of Sunday movies, opened its theatres on Sundays after the village trustees defied the blue-law advocates. There is now agitation for a referendum in Ellenville to let picture fans express themselves. Hundreda of New York City residents patronize Summer hotels and boarding houses in Ellenville every Summer. We're with the liberal minded people of the country,—for the clean, wholesome, tolerant and liberal minds have been the only ones in all history who have made any real contribution to the world's progress, comfort and happiness.

Congratulations to The Saturday Evening Post! On their cover of May 24th we see a painting by Norman Rockwell, beautifully reproduced in colors, of Gary Cooper being made up for his part in "The Texan" or some other western. The S. E. P. frequently runs interciting articles on Hollywood activities from a scientific standpoint.

One of the features of Beatrice Lillie's first Fox film, "Are You There?" will be a real fox hunt. Director Hamilton MacFadden arranged with sportsmen of Hollywood to take part in the hunt so that the scene would be realistic,

Movie directors and picture stars wishing a real, sound rest, have been known to hie themselves to Downesbury Manor Country Club, between Ridgefield and Brancheville, Conn., where they can obtain absolute rest and quiet.

The director had come to the big scene in the picture. It was an underworld story and the gangster had been killed. The man who had murdered him was one of the pall bearers at the funeral. The director turned to the orchestra leader and said: "I want some appropriate music here. What would you suggest?"

"How about a funeral dirge?"

"That's just the thing," replied the director. "Now this is a fairly long scene. You better give me about a verse and two choruses of it."



JANIA SMALINSKA, internationally famous dancer appearing in First National pictures. Featured in "Song of the Flame."



ARRICK GAIETIES, which aren't at the Garrick Theatre but at the Guild, in New York, are about half good, according to one newspaper. They may be wrong, but we shall be glad to report upon the same when the press representatives cease being so Scotch. The highlight of the show is the finale of the first act, an act called "They Always Come Back"-"what will happen at one of our finest department stores with Grover Whalen at the helm again." The act, which is unethical and uncalled for, is by Newman Levy and is funny; his lyric "I'm Grover" (music by Vernon Duke) is good. The second song, Johnny Wanamaker, lyric by Paul Jones and music by Kate Swift, is a masterpiece. Musically it is complicated, witty, and sound-removed a thousand miles from the feeble "Let Us Be Friends" which niade the composer famous.

The choral background is amusing and deft, the melody attractive. The lyric is as varied and sophisticated as the music; it includes political satire and social satire and delicious puns. It is everything a revue number should be and everything revue numbers haven't been since Mr. Cohan ceased writing them. More later when we've had a chance to look it over from out front.

INTERNATIONAL REVUE-With the exception of a couple of dancing numbers this show was a "flop" in New York, and will probably be off the boards as we come off the press. Publicity representatives weren't as courteous as they might have been with the magazine men or the show would have probably lasted a bit longer; at least the owners would have had some constructive criticism.

GOLD BRAID.—At the Theatre Masque. The scenes are laid at an army post in the Philippines and the play is the work of Ann Shelby. The author reports that she got her material at first hand, since she is the wife of an army officer.

FIFTY MILLION FRENCHMEN,-The Pulitzer prize for nickel-squeezing this month goes to E. Ray Goetz's publicity representatives for their failure to extend the usual courtesies to dramatic critics of nationally circulated magazines in the amusement field. However, there are lots of good shows in and out of New York, and we promise them we'll report on the production as soon as appropriate opportunity is offered. One newspaper critic didn't think any too much of the show!

ARTISTS AND MODELS .- This Shubert show is always good. As we went to press it opened in New York City in all its draped and semi-nude glory, musical and loaded down with a bevy of beautiful models. George Hassell and Vera Pearce head the capable cast. Will be reviewed in detail in our next issue or as soon thereafter as we have a chance to look it over.

THE LOST SHEEP .- This play might not have aroused nearly so much interest if it weren't for the valuable advertising given it over a small radio station around New York City-WHAP-the initials alleged to mean "Will Help American Protestants." Franklyn Ford is reputed to have denounced the play in no uncertain terms-stating that it is salacious, that it ridicules the clergy, and that it is damnable. Greater brains than Ford have pronounced the play excellent. George Choos and Jack Donahue are producers of the show at the Selwyn Theatre, New York, and, acting on Mr. Ford's tirade, we went, we saw, and we enjoyed a fine bit of drama concerning the life of a clergyman and his family. Tin Lizzies aren't the only Fords which rattle meaninglessly.

STRANGE INTERLUDE. - Providence, R. I., one of the States which formerly burned witches and persecuted people for their religious beliefs, is still at the old game of intolerance. They recently barred Eugene O'Neill's "Strange Interlude." This was an action by the board of police commissioners, so the show went to Flatbush, Brooklyn, where it enjoyed a fine run. It is worth seeing, so all the lovers of the theatre, when visiting other cities, watch out for "Strange Interlude" if you wish unalloyed enjoyment without the interference of blue-nosed re-

ADA BEATS THE DRUM .-- An interesting and refreshingly bright comedy presented by John Golden at the theatre in New York named after him. Mary Boland's in the leading role, and to the average Broadwayite,enough is said. Really enjoyable.

CHANGE YOUR LUCK .-- Another of those colored reviews, with the "high yallers" as beautiful as they usually come; some red hot dancing,-a few "lovin' man" kind of songs, and there you have it. Now running at the George M. Cohan Theatre but due to move to make way for Caddo's "Hell's Angels."

THREE LITTLE GIRLS .-- A tuneful, interesting musical comedy with some real noteworthy dancing numbers in it, a galaxy (that's the proper word, isn't it?) of pretty girls, and some fast, snappy lines. All thrown on a revolving stage at the Shubert Theatre and produced by the Shuberts. Not bad at all; kind you can take your mother to and the kind you'll enjoy yourself, no matter how blasé you think you are!

MARCIA SWEET, in "Flying High"





My Beauty Secrets (Continued from page 28)

are certain to increase the avoirdupois, isn't it reasonable to exercise moderation in eating them, rather than have to go without them entirely after a while? Everyone knows that a certain amount of food bulk is necessary for correct digestion. Why not make use of the delightful green vegetables, whole grain cereals and the like to provide it? The woman who has to go on a diet in this day and age, when scientists have provided us with a knowledge of the exact food content of almost every edible article, is one who neglects to lock the stable until the horse is gone.

Eight hours sleep is ordinarily enough for any adult. If one has been under some tremendous mental or physical strain it is well to sleep until any tendency toward exhaustion is combated. But in the usual routine of life, more than eight hours sleep out of the twenty-four not only wastes time that could be more valuably employed, but makes one both physically and mentally slothful.

It isn't necessary to say much about fresh air to any American woman. The whole world knows us as enthusiasts on that subject. Well ventilated sleeping rooms are an essential part of our daily lives. But many women could learn a little more about the art of deep breathing. When we do not exhale and inhale properly we are starving part of our lungs and are not making the most of our love for fresh air.

When I get up in the morning I stand by an open window and take breathing exercises for five minutes. Try it, and see what a sense of exhilaration follows as the whole system feasts on deep breaths of oxygen and rejoices in the burnt up air that is exhaled.

Exercise is difficult to prescribe, since it depends on the occupation of each individual. It naturally follows that the housewife who walks miles in the course of her daily cleaning and housekeeping doesn't need a stroll in the evening as much as does the stenographer who sat at a desk all day. However, I think it well for every woman to make a morning practice of taking some specified exercises. Perhaps your doctor will prescribe those especially well suited to your needs. If not, listen to various radio talks on this subject.

When time is limited a thorough stretching, in every direction and to the fullest possible extent, may be done just before one arises. Follow this with deep breathing and bending exercises. The latter helps greatly in keeping a trim waistline. For the girl who works in an office, early morning tennis games or a Saturday afternoon round of golf are excellent, since they combine the mental benefits of recreation with exercise.

Apart from my screen make-up, I use very little cosmetics. A good cleansing cream for my face, and an astringent in the morning are the principal items. I use powder and a trace of lip stick for street make-up, but neither mascara nor rouge on my cheeks. It is my opinion that many women smother their charm under a thick coating of paint, powder, and heavily beaded eyes. We should aid Nature, not contradict her.

However, I am a zealot on the subject of keeping the face clean. Before going to bed I cleanse my face with cream, then wash it with a mild soap and tepid water and rinse thoroughly with cold water. I pat a feeding oil in lightly, let it remain for a few moments and wipe off the surplus with cleansing tissue or a soft cloth. In the morning I wipe away any trace of cream with a cloth moistened in a cleansing lotion. There are many excellent brands of lotion on the market now and I think thelr use in the morning an excellent practice particularly if one has applied night cream or feeding oil the previous evening. I finish up in the morning with a brisk ice rub to close the pores.

I am a great advocate of massage and feel that any woman who can afford it will benefit herself greatly by going to an expert once a week. This tones up skin muscles and circulation as well as stimulating any of the bodily functions with a tendency toward sluggishness. It is also, an excellent panacea for nerves.



ANN HARDING, Pathé Star

What's Wrong with Clara?

(Continued from page 8)

fund away. She said she put \$5.000 more with it and paid the doctor's wife, Mrs. Elizabeth A. Pearson, \$30,000 not to name her in a divorce suit.

When Mrs. Pearson sued in October, 1928, she merely charged Dr. Pearson with failure to provide.

Clara, who was in Dallas, where Dr. Pearson is again residing, said recently over the long distance telephone:

"Under the terms of my contract with Paramount, \$500 was held out of my salary every week. If I carried out all the terms of my contract I was to get it in a lump sum at the end.

"When Mrs. Pearson hegan to make trouble for us, that money and some more of my own had to be used to pay her off.

"Then she gave me an agreement that she wouldn't name me in her divorce complaint."

Mrs. Pearson, an attractive woman, is the daughter of Mrs. John W. Atwood, socially prominent in Dallas.

The New York Daily News, however, diagnosed the case as something different. "The real trouble with Clara Bow," they state, "now is diagnosed as nothing but an acute case of salaritis. The Paramount checkbook has been made to bulge most pleasantly as the result of Clara's cavortings in front of the camera. To be brutally frank, she demands more dough and this being politely declined she is making it as tough as pos-

sible for Subulberg." However, this big salary proposition won't last forever if Clara gets in many more jams. On the whole, we can't blame the doctor—he exercised good taste in one sense at least. A story was current in Hollywood not long ago that a college youth—fresb from school, had kissed the redheaded screen star,—one of those long, sweet, lingering varieties of passionate osculations, and had fainted immediately afterwards.

But the end is not yet; another movie queen has squawked about Clara!

"I told Clara Bow the last time she was in New York that Harry Richman was my man and that she'd better keep away from him."

The speaker was Flo Stanley, former Madk Sennett bathing beauty, and the mouthful that she spilled about the renewed Bow-Richman love affair came recently after she announced she would file a \$100,000 alienation suit again the movie "It" girl.

"Harry and I were sweethearts eight years ago," continued Miss Stanley, who already has a \$250,000 breach of promise suit pending against the jazz singer. "We loved each other when he was only a piano player in the Rodeo night club, with not even enough wages to buy me a meal. The only reason we didn't get married then was that he didn't have the price of a marriage license. And now this Bow girl comes along."

"Harry don't love that little kid," she sald.
"He's only playing with her for the publicity
he can get out of it. Why, when he left her
in Hollywood last Christmas, he came right
to me. He loves tall and willowy blondes, like
me—not Clara's type."

While the lithe and lengthy Miss Stanley was hurling her verbal barrage at the redlieaded "It" girl and her crooning "It" man, the pair were mooning over each other on the beach of the Richman home at Beechhurst, L. I.

The reports that Clara had jilted her Harry, which arose when she failed to leap into his waiting arms at Grand Central Station, New York, one recent Sunday, and, in fact, was not on the train, were all wrong. Fearing further grilling by reporters concerning the \$30,000 she was said to have paid the wife of a boy friend for alienating his affections, Clara got off the train at 125th Street.

But she lost no time in getting in touch with Harry and that touch developed into a long and loving clinch as soon as he dashed from the station to her. And then, because of the city heat, she canceled her reservation at the Warwick Hotel and will remain at Harry's home until July 8.

"We still love each other," the couple said in chorus to a reporter for *The News*, "and we are going to be married soon."

But Flo Stanley is busy looking for a process server and answering death threats over the telephone. She declared she had received three calls telling her that she would be bumped off if she sued Clara.

"But they don't frighten me," she declared.
"If necessary, I'll go out to Beechhurst and serve the papers myself." And Harry has an armed guard in front of his place.

Clara was born in Brooklyn, N. Y., on the 29th of July. In writing in Liberty, Adela Rogers St. John says: "In matters of love, Clara is openly the huntress. All women are natural born sisters of Diana, but few are, dare to be, or can be, as frank about it as Clara Bow. She looks the field over, selects what she wants, and goes after it."

Lowe's Loves

(Continued from page 13)

day. It keeps up his vigor, pep, and physical stamina.

Immaculate dresser, Never without his vellow gloves, except when a function calls for a change. (Being a woman I know we respect immaculate dressers.)

Plays a strong game of golf and is an expert swimmer. Plays tennis, too. Has a fine figure; well built.

Fond of music and is always among the first nighters when grand opera or a worthwhile concert is on the boards.

Owns an expensive radio but seldom hears it. . . . Likes blue shirts. Seldom misses a prizefight.

Attends church in Beverly Hills every Sunday; one of its most liberal contributors. Also sees all the good talking pictures.

Brilliant conversationalist with men or with women.

Not easy to make friends with. Sticks to his old ones. When he loves, he really loves his friends.

Early ambition was to become a railway engineer. Got the idea from playing with an electric train when he was a youngster.

But making love to Dorothy Burgess, now a Pathé star, and Marguerite Churchill in "Good Intentions" is a different story. Different leading women, and a different story, require radically different treatment. Mr. Lowe would no more dream of making love to Constance Bennett in "This Thing Called Love" the same way he did to Phyllis Haver than he would think of killing himself. When he appeared with the blonde Phyllis, she represented a prostitute who was meeting the soldiers and Marines scattered around the world, particularly in some of Uncle Sam's remote island possessions. Few of us will cease to remember the scene in Miss Haver's "public" bedroom when all we saw was a close-up of the lady's ultra-shapely, silken clad legs protruding from beneath some silk unmentionables,-and the whole standing between the khaki clad knees of Edmund Lowe's.

· The fight with Victor MacLaglen over the blonde beauty, and his stealing of the Philippine girl, Elena Jurado, was another event in that same picture, "What Price Glory." His man-handling, caressing, courting and kissing of Dolores Del Rio, a Mexican who was taking the part of a French country girl in "What Price Glory" at first shocked, then amused, and finally impressed a very critical public. Since then they expect more or less of a truthful portrayal from Edmund Lowe and are disappointed when it is not forthcoming.

Aileen Pringle was handled in a cultured, dignified manner; his love-making in "Soul Mates" was essentially of a different character, although the lovely Aileen had already won for herself a reputation as a luscious vamp in previous films. With Catherine Dale Owen, a Kentucky-born girl of natural sweetness and refinement, his love-making, such as it was, was cautious, respectful and subdued. Yet one recognized the smouldering fires beneath that Lowe volcano. His attitude with Catherine was more of worship,-of respectful adoration.

Not so with Lily Damita. Again the character was a "hot tamale" in a Central American country. And Mlle. Damita, who hails from



LILYAN TASHMAN, Beautiful blonde wife of Edmund Lowe

France, could hardly be called tame or frigid. A splendid team,—Lily fought back while Lowe loved. The old lure of the chase,—the hunt, and conquest. In this picture, "The Cock-eyed World" the audience was treated to the spectacle of a sergeant in the Marines capturing a pretty, squirming mass of humanity whose curly locks tumbled tantalizingly around bewitchingly beautiful and naked shoulders,-a flash of shapely calves, pretty knees, and wondrous thighs. Plenty of sex appeal to tell the story. I was going to say "to stir the imagination," but there was very little left to the imagination.

In this same film Lowe's next job was to make love to a Russian beauty,-at least Lelia Karnelly was Russian as far as the plot went. A snappy bedroom scene with the blonde Lelia in negligee,-the entrance of "Sergeant Flagg," and finally the more dramatic entrance of the lady's husband, a wrestler who was a champion at Vladivostok. Exit Mr. Lowe,-down the stairs, amid much thumping, and then the sounds of the lady upstairs also receiving her chastisement for the clandestine love-making.

With Zasu Pitts in "This Thing Called Love" he was indifferent,-which was what the story called for. But in the Fox photoplay "Born Reckless," there was no "indifference" registered by Mr. Lowe when he bargained for the sweets of Yola D'Avril with American army sugar and finally carried her off in triumph to her room after the entire bag of sugar had been dumped out for her. "Paris prices," he remarked. Yola, who is a real French girl, was a splendid foil for Edmund Lowe. She and Dolores Del Rio also appeared with him in "The Bad One," and again the Master of Arts was called upon to make love in a bedroom.

Edmund Lowe deserves the highest commendation for his work on the screen; his fairness, his sense of proportion, his knowledge of situations, and his all-around brain power enables him to give frank and honest expression and interpretation to a scene

which would stump many good actors, or at least the censors. He throws his entire energy into the picture, plays it truthfully and with the right "punch," and because of this basic sincerity, "gets away" with more in films than would ordinarily be permitted by the producer, censor or public.

May he, and his lovely ladies, be with us for many years to come, for we shall sadly miss his love-making should the screen be ever deprived of his services.

Quiet on Western Front

(Continued from page 24)

gentle yet herce performance. For Louis Wolheim's splendid Katczinsky. For John Wray's interpretation of the postman turned harsh drill master. For Slim Summerville's comedy touch, which is true, and not smacking of cinema slapstick.

For Russell Gleason, for William Bake-well, for Scott Kolk, for Walter Browne Rogers, for Ben Alexander (the "Penrod" lad grown up), for Owen Davis, Jr., for Harold Goodwin, as the boy buddies.

For Yola d'Avril, the girl who makes existence bearable for Paul-just on one memorable occasion. For Heinie Conklin, who portrays a soldier gone slightly mad. For Beryl Mercer's touching performance as the mother of Paul.

Date.....

BROADWAY AND HOLLYWOOD MOVIES
9th Floor, 101 W. 31st St.
New York, N. Y.

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				send me		
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Name Address....





Nancy Carroll

(Continued from page 16)

ring Fannie Brice. Kicking again was an essential part of her work in these musical ventures.

Louis MacLoon, Los Angeles producer, noted Nancy's work in these revues and secured her for the leading feminine role in "Loose Ankles," which toured the entire Pacific Coast. At the conclusion of this tour, MacLoon cast her in the dramatic lead of "Chicago," when this smashing hit was produced in Los Angeles.

Throughout her stage work in California, Nancy sought an opportunity on the screen. As a result of a screen test, she was given a second lead in "Ladies Must Dress," starring Virginia Valli.

At about this time, Paramount launched its search for a girl to play Rosemary in the filmization of Anne Nichols' famous stage success, "Abie's Irish Rose." Dozens of applicants were tested; none of them met the requirements of the role. One day Nancy called at the Paramount studio to keep a hincheon appointment with a friend who was employed there. The guardian of the door refused to admit Nancy. With her red hair flying and her hlue eyes flashing, she "kicked" and "kicked" hard. The uproar attracted the attention of Anne Nichols, who was passing through the foyer at the moment. Ten minutes later she was cast for the coveted role of Rosemary in the film version of the worldnoted stage play. Three weeks later she was placed under a long-term contract hy Para-

Other roles followed in quick succession, each bringing greater success and additional opportunities to the talented young Irish girl.

Her first role after "Abie's Irish Rose" was the feminine lead opposite Jack Holt in "The Water Hole," a Zane Grey story. Next she played the lead opposite Richard Dix in "Easy Come. Easy Go." Next she was lent to Fox for the feminine lead in "Mr. Romeo." and then returned to Paramount for the lead in "Manhattan Cocktail," with Richard Arlen. Her next picture was "The Shopwoin Angel." with Gary Cooper. It was rated by critics as one of the best pictures of that year.

Her first all-talking production was "Close Harmony," with Charles "Buddy" Rogers, and then, in close succession, came leading parts in: "The Wolf of Wall Street" with George Bancroft; "The Dance of Life," from the stage success. "Burlesque"; "Illusion." with Charles "Buddy" Rogers; and "Sweetie," a musical romance of college life.

Paramount recently announced Nancy Carroll as a star. Her first stellar production was "Dangerous Paradise." and this was followed by "Honey," a musical adaptation of "Come Out of the Kitchen." Other successes followed, as well as a bit in "Paramount on Parade," and the girl whose nose wiggles when she talks was a top-notcher. Now she's working in "Laughter," which is to he released soon,—an original story by Harry D'Arrast, one of the Paramount directors. Frederic March will be her leading man.

Nancy doesn't like servants, and hasn't any. In a family,—the number of children of which have been variously estimated by different screen writers as ranging from eleven to fourteen, she did her share of the work. She is five feet four, weighs 120 pounds, and has golden red hair, blue eyes, and millions of freckles. The few on her face, luckily, don't

photograph,—but they surely do decorate her calves and thighs as well as her arms.

She's most happily married to Jack Kirkland, formerly a reporter on the N. Y. Daily News. A year before she appeared in her first picture, she predictied she would be a star. Soon after this prediction her husband received an offer to go to Hollywood to write pictures. She accompanied him. First she acted in three plays on the coast. Then her intuition came true.

Budgets herself so much a day. Arranges all her contracts herself. Is one of the best husiness women in the picture industry.

Is afraid of all animals and never had one for a pet. Nevertheless she has more nerve than a marine and doesn't flinch at the sight of blood. Performed a minor operation on her husband's foot when he cut it on a coral while surfing at Waikiki Beach.

Doesn't talk much, Dislikes people who are always chattering. Would rather be in the company of men than women. She has only four girl friends.

Is a whizz at "black jack." The last time she played she knocked down seven hundred smackers; and she's a most spectacular dice thrower. She says her personal clothing (not counting her movie apparel) costs her about four hundred iron men a year. She buys tendollar dresses. She prefers suits to dresses and low heels to high ones, although she looks well in high heels. Blue is her favorite color.

Nancy often goes out with the intention of buying a complete wardrobe for herself. And after shopping all day returns home with a necktie or a smart pair of socks for her husband.

Her singing voice is superb for the parts she plays. The carolling Miss Carroll is one of the lucky ones of Hollywood whose appeal has been actually enhanced by talking pictures. Not only is this due to the training in speaking which she received on the stage, but also to the unusual quality of her voice. While her face is ingeniously childlike, her voice, paradoxically enough suggests maturity, poise and a wide range of emotion. It is not a childlike prattle by any means.

This curious combination of the youthful and the adult, in view of her success, might well set a new standard for the audible screen, in accordance with past precedents. Miss Carroll could justifiably counsel the ambitious eager for film recognition; "Cultivate a baby gaze, a girlish smile—and the voice of a woman who knows life."

But life sometimes makes one tired, and, when feeling depressed, she takes herself to a Turkish bath. Every now and then she loves a good rowdy evening, and when feeling especially bright and happy she breaks into a dance. Not the usual ballroom dancing but a burlesque adagio dance. Then she is the life of the party. Loves pastry and ice cream but has self-control. She wants to keep that figure trim. Her favorite dish is chop suey.

The sound of dripping water drives her crazy.

Nancy sleeps in either pajamas or nightgown, depending upon which is clean and handy. She can't stand sheets that are tucked in. She tosses off the blanket during the night. Always sleeps without a pillow, believing this will make her neck grow long.

Her pet aversion is young boys who are so young.

Her fingers are not straight and pretty. They twist and bend, resembling those of a baseball catcher. Was lucky her figure wasn't ruined when the 38-foot motor yacht, Katherine II, in which she and her husband were guests, crashed and was wrecked in a storm off Boston not long ago. She kept her head during the catastrophe, which, if it was a press agent yarn, was a good one and a dangerous stunt.

In fact she rarely loses her head completely. Only cries when she is exasperated, and when she reads a sad story. Has never refused to pose for amateur camera fiends, Merely smiles and looks at the camera until the person is ready to take the picture. Then she turns her back

She loves to sneeze.

When a kid she slept with a clothespin on her nose to take the tilt out of it. One night she was almost smothered to death.

She has a baby, Patricia, 4 years old. The baby, who looks exactly like the father, has never had its picture in a paper. The kid was born in a Jewish hospital and named after Saint Patrick. . . . Here's hoping Pat will prove to be the fine personality her dad and mother combine!

Have You a Double?

(Continued from page 21)

not limited to age or professional capacities; any "extras" now working in Hollywood may receive the same courteous consideration here and possible publication of their photos opposite a picture of the star they resemble, by adhering to the rules laid down in this article.

UNDER NO CIRCUMSTANCES WILL PHOTOGRAPHS BE RETURNED, and permission to publish must accompany the photograph. Photographic contributions and information lacking this written permission will be ignored.

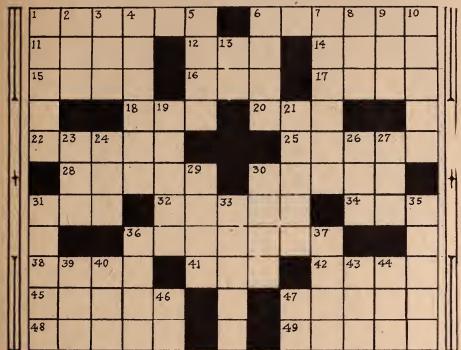
It is our purpose to file this information carefully for future as well as present reference, and when demands are made upon us by commercial photographers, or motion picture directors, as has been done in the past, for certain types, we will be only too glad to refer them to the ones we feel will "fit" the job. This is in no sense an employment agency or casting office; we make no promises of overnight success in the movies or in vaudeville.

But we are going to render an unselfish service to our fair readers, as well as to the film companies and producers with whom we are co-operating daily. So girls, send along your pictures and mention the name of the "movie queen" you feel you resemble; remembering that a "release for publication" must accompany all photographic offerings. Address them to the 9th floor, 101 W. 31st Street, New York, N. Y., to the editor.

YOUNG MEN! The same rules apply to you as are mentioned for the girls and women; no photographs can possibly be returned due to the fact that they must he worked into artistic decorations and layouts when published. Fill out a three by five card on the typewriter or in clear handwriting, if you will, so that we may use a standard file in keeping tab on this information. If you feel you don't resemble some well known male star,—send us your sister's photograph, or your wife's, or your sweetheart's,—if you honestly feel that she would qualify for motion picture photography and her voice is O. K.

For, after all is said and done, it is the photography which counts!

TO PARIS! Bon Voyage!



DUE to the fact that a large number of readers missed getting our first issue, which was almost a "sell out," and the fact that our printers made a few errors in setting up the keys to the cross-word puzzle, we are re-printing the material from the first issue and extending the time of the contest.

Instead of closing on the 31st of July, the contest will officially close on the 8th of Octave ber, which is the date of this issue. The extra eleven days will give readers a chance to solve the puzzle in this issue which is but a duplicate of the one in the May 19th edition. It is not necessary to be a subscriber to this magazine, though a special rate was made of \$1.00 yearly, (13 issues,) which is still good, for those who wish back numbers of the magazine containing all of the contest "dope." The regular rate on the 13 issues would be \$1.95. (August 11th issue not published.)

In answering questions or writing lists (of the twelve "high spots" or important feature spots in famous pictures) be sure to use one side of the paper only. Write clearly and distinctly, and use your own correct name and address. Employees of this magazine and their immediate family are not eligible to compete. Neatness will count, as will the correct solution of the puzzles in the June, July, and either the May or October numbers; three in all.

Mail all solutions to the Paris Contest Editor, BROADWAY AND HOLLYWOOD "MOVIES" magazine, 9th floor, 101 W. 31st St., New York, N. Y. The winner will receive a trip to Paris at our expense, and should there be a tie the award will be doubled. In case the winner doesn't care to go abroad this Fall or Winter, and visit the French film colony, the equivalent of the trip's value will be awarded in gold coin.

So sharpen your pencils and get busy on the puzzle helow:

HORIZONTAL

- 1. Sea near country in which star pictured on our May 19th cover was born.
- 6. Port of entry to state which houses the university the picture star Rudy Vallee sings about.
- 11. What the scenario writers are supposed to have.
 - 12. Wing. Used in "Dawn Patrol."
- 14. Pertaining to air. Ben Lyon in "Hells Angels."
- 15. Eagerness; the way Dennis King acts.
- 16. What Jackie Coogan is.
- 17. Wild duck hunted by some of the male picture stars when they're on Fall vacations.
- 18. Member of a fraternal order which boasts of having dozens of picture stars and featured players in its organization.
 - 20. Bird.
 - 22. Triple.
- 25. Climb the ladder from "extra" to stardom.
 - 28. Performed before camera.
 - 30. Scandinavian screen star.
- 31. An organ of the body (singular) which should photograph well on close-ups.
- 32. Founder of the Empire which is the locale of "Song of the Flame."
- 34. Society of Mechanical Engineers (abbr.)
- 36. To slander.
- 38. Maple tree.
- 41. Finish a picture.
- 42. Lupino ----
- 45. Anxieties and worries of the wardrobe . mistress.
- 47. Widow of Kenneth Hawks, martyred director.
 - 48. What a good movie is to the fan.
- 49. Encounters, by introduction, a screen star in Hollywood.

VERTICAL

1. Composer of an opera, story of which was filmed several times.

- 2. Author of "Fables in Slang."
- 3. Field.
- 4. What every young screen actor should have.
- 5. Stopping up crevices in the hull of a whaling schooner such as is used in Barrymore's "Moby Dick."
 - 6. Ordered.
 - 7. Creative force.
 - 8. Driving command.
 - 9. Coin.
 - 10. Moon valley.
 - 13. Minor note found in talking picture ongs.
 - 19. Ogles; expression in a close-up.
- 21. Pay of soldiers in a nation represented in Universal's "All Quiet on the Western Front."
 - 23. Charles -
- 24. Plenty of this seen in Byrd's Antarctic films.
 - 26. What Clara Bow has. (Plural.)
 - 27. Mr. Goldwyn's nickname.
 - 29. Cheat; defraud.



What Do. Women Want Most?

Women Want He-Men For Their Husbands and Sweethearts



EARLE LIEDERMAN, The Muscle Builder Anthor of "Muscle Building," "Science of Wrestling," "Secrets of Strength," "Here's Health," "Endurance," Kie

ONE of this chorus-man stuff for the real proud girl. She wants to be proud of his physical make-up, proud of his figure in a hathing suit. She knows that it's the fellow that is full of pep and vitality that gets ahead in this world. He's got the physical backbone to back-up the mental decisions he makes. He'll win out every time.

Look Yourself Over!

How do you shape up? Are you giving yourself a square deat'? Have you got those hig rolling muscles that mean health and strength inside and out? The vitality that gives you the ambition to win out at everything you start. Make that girl acmire you first and foremost for a real he-man and, the lardest part in winning her is over.

I Can Give It To You In 30 Days

I Can Give It To You In 30 Days

I Can Give It To You In 30 Days

In 30 days 1 cm do you over so that she will hardly know you. I'll put a whole inch of solid muscle on each arm in 30 days, and two whole loches of rippling strength across your chest. I've done it for over a hundred thousand others, and I can do it for you. I don't carc how weak and puny you are, I like to get them weak and puny, because it's the hopeless cases that I work with best. It gives me a lot of real joy just to see them develop and the surprised look in their eyes when they step before the mirror at the end of 30 days and see what a miracle I have worked for them.

You'll Be a He-Man From Now On!

And it's no temporary layer of muscle I put on you, It's there to stay!

With those bewly broadened shoulders; that perfect beck and great, manly chest, you can maintain your self respect to any society. Every woman will know that you are what every man should be—a forceful, red-hiooded he-

I Want You For 90 Days

If at the end of 30 days you think you have Improved, wait till you see yourself at the end of 90 days. Then the friends you thought were strong will seem like children by comparison. I'm not cuited the Muscle Builder for nothing. My system scientifically builds real muscle fuster than you ever imagined.

Watch Them Turn Around

Notice how every woman prefers the fellow who carries himself with head up. Notice how the broad shouldered man always gets their eye. They want a dependable he man when they make their choice—one who can protect them, and you can be that man. Remember, I do not only promise it. I GUARANTEE IT.

Now don't put it off a minute. Get going to new happiness and real manhood today.

heod today.

Send For My New Sixty-four Page Book

Muscular Devel IT IS FREE

This is the pepplest piece of reading matter you ever laid eyes on-and there're no strings attached to it. Just mention where you saw our announcement. Grab it! It will show you how you should and can appear to the girl you love.

DEPT. 9

305 BROADWAY, NEW YORK

EARLE LIEDERMAN Dept. 9, 305 Broadway New York City

Dear Sir:—Please send we, without any obligation on my part wintever, a copy of your latest book, "Muscular Development." (Please write or print plainly.) Name. Age. Address City. State.

This hook contains forty-eight full-page photographs of myself and some of the many prize winning pupils I have trained. Some of these came to me as phiful weaklings, imploring me to help them. This book will prove an impetus and a real inspiration to you. This will not obligate you at all, but for the sake of your future health and happiness do not put it off. Send today—right now before you turn this page.

IT IS FREE

30. To encircle.

31. Calendar period.

33. To renovate.

35. Pitchers used in banquet scenes in General Crack."

36. Region.

37. Otherwise.

39. What every screen star owns.

40. Before.

43. What Barrymore did immediately upon hearing that Lowell Sherman had been taken prisoner, in "General Crack."

44. Negative. What a Hollywood "Yes"

man never says.

46. What Broadway is. (Abbr.)

47. Initials of a male screen star (booked independently) who takes roles of a sophisticated, Parisian nature. A fashion plate.

Before closing the announcement in this issue we want to state that a printer's error omitted the key letter for the horizontal No. 54 in the July 14th issue. Those of you who are still working on it will do well to check it up; 54 means "lacked;" and this does not refer to the 54 in the June 10th issue,-just July 14th. The contest closes on September 8th, P. M.

CONDITIONS of PARIS CONTEST

1. Solve the cross word puzzles which appear in the May (or the October), June and July issues of BROADWAY AND HOLLYWOOD Movies magazine.

2. Let us know who you consider the greatest actors (a man and a woman) on the screen today.

3. Write us, neatly, your idea of what constitutes the "high spots" in twelve good pictures you have seen.

In doing this, neatness will count. Use only one side of the paper and use your correct name and address, clearly written.

5. It is not necessary to be a subscriber to this magazine to com-

6. Final instructions as to mailing are being published in the October 8th edition of BROADWAY AND HOLLYWOOD MOVIES magazine. No August 11th issue was published.

_____ A Bridge to the Stars

(Continued from page 17)

In conclusion, our thanks to Mr. Laemmle for organizing this group and for reporting upon it so thoroughly in a way that bridge ANNOUNCEMENT fans may understand.

Due to circumstances beyond the control of the Hubbard-Ullman Publisbing Corpn. the past issue of the magazine was skipped. This will not react upon our many subscribers because all subscriptions will be extended so that 13 complete issues will reach them. We regret this skipping of the Angust 11th number.

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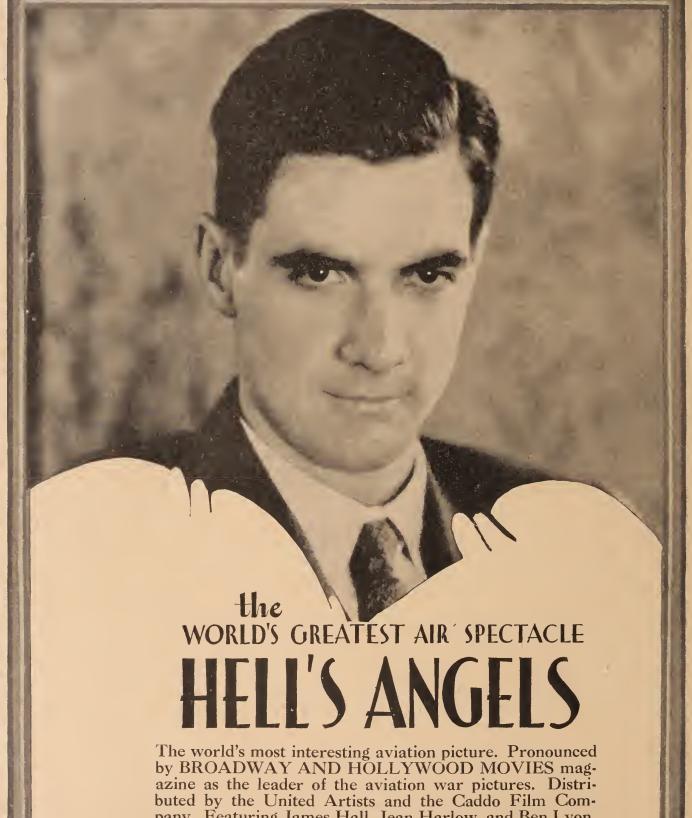
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Merry Christmas



W. W. HUBBARD

ITH the arrival of the Christmas season there courses through our veins a new spirit. Consciously or otherwise there is always an upward trend in our commercial, social, physical, mental and spiritual lives; and from that undeniable progression there springs, every year, turning point in American progress.

Each year finds the world a better place in which to live than it was before; each Christmas season is a milestone in that record. Science, Art and Industry all have their parts, and they are great ones, in

the years to come as they have had in the six thousand years passed during which time the history of the human race can be more or less computed and classified.

Every Christmas season finds us, as individuals, as a State, and as a Nation—a bit more tolerant of our neighbor's view-point and more considerate of his actions. The world moves a little closer to Heaven during this glad season, and at this time, if ever, the footsteps of the Nazarene can be traced in every highway and byway in the great cities and tiny villages of our

We have breadlines—yes! The poor we shall have with us always. But for every breadline there are scores of hands stretching forth physical and financial aid. For every breadline there are hundreds of leaders in Commerce and industry working out solutions of the national problems of unemployment and poverty. For every breadline there are thousands of lips daily moving in prayer and voicing the heart-felt wishes and supplications for the coming of a better day.

And that day is dawning! The wheels of our vast industries will again be turning. The spirit of Brotherly Love prevails among men of every creed, race and color, and whether we credit this directly or indirectly to the Man of Galilee matters not. The significance of it all lies in the re-birth of that feeling during the Christmas season.

The theatre and motion picture industry is bound to benefit by that prosperity, that better understanding, and we feel confident of their success in 1931.

Permit us to wish you too, good friends, a most Merry Christmas and a Happy and Prosperous New Year!

WALTER W. HUBBARD.

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BROADWAY AND HOLLYWOOD "MOVIES"

December, 1930
Published every month. Entered as Second Class Matter at the Post Office, New York, N. Y. under the act of March 3, 1879. Fifteen cents a copy (\$1.80 per year's subscription)
2 years \$2.00. Canada and foreign subscriptions, \$2.50. Published by Hubbard-Uliman Publishing Corporation, 9th floor. 101 West 31st Street, New York City, Telephone: LONgacre 5945. I. W. Ullman, President and Business Manager, Walter W. Hubbard, Editor and Vice-President. Copyrighted 1930 by the publishers, all rights reserved. Not responsible for loss of unsolicited mss., interviews or photographs. Application for registration of trade mark name at U. S. Patent Office pending. Nationally circulated by the Eastern Distributing Corporation.







ROMANTIC An Internationally Beloved Star. By Anita Delglyn RAMON

OW often has the expression "You take life too seriously!" been flung at someone in bald derision? And how often has that needless banter done actual

harm—for life should be taken seriously.

At least Ramon Novarro thinks so, and his opinion as a man of thirty-one years of age, if for no other reason, should bear some weight. This young man, who looks more like a well groomed, grown-up boy, can be seen during working hours sitting quietly in a studio chair assigned for that purposes between the times have on the assigned for that purpose between the times he is on the sets. He does not court conversation; nor does he wish the foolish flattery of friends or associates.

Careless and ribald humor tossed around the studio corners never finds Ramon at the listening post, for, basically, his soul is poetic and musical, his brain phleg-matic and methodical, and his body energetic and rhyth-

and gusto befitting a professional musician; while his technique at the piano would fit him, almost, for concert work. It was but a natural step forward for him when talking, singing and musical films were demanded.

As for his mind—it has that determination of character

and dominance of purpose that is almost Asiatic in its stringency. It is this quality which enables him to come to the studio promptly, pay strict attention to his work, and concentrate upon the successful completion of the feature in which he is engaged. It is this dogmatic and phlegmatic viewpoint which enables him, without the usual profane or pyrotechnical displays indulged in by some stars, to argue a point with a director, electrician or sound-mixer without indulging in bombastic statements or braggadoccio.

He quietly goes about winning his point, and has his



RAMON NOVARRO'S figure is essentially athletic and masculine.







larger field—the concert stage. Sometime he may desert the

screen entirely and it is well known that he once entertained a desire to be a priest. But he doesn't think he will leave because it gives him keen pleasure, he says, to interpret a part through his understanding music, which he believes to be the universal language and to be universal in its appeal. Which is why

his characterizations are always correct. The painstaking care put into the construction of this theatre gives an idea of the phlegmatic and mechancial side to his nature.

But we must retraceoursteps. Ramon's early education was obtained in the schools of "Our Lady of Guadalupe" at Durango. In addition to the regular courses he studied piano and voice culture, so impressing his instructors that they predicted an operatic career for him.

In 1913 the revolution that overthrew the Huerta government caused Dr. Samaniego to move his family to Mexico

City and there Novarro entered Mascarones College, specializing in French, English, music and military training. Eventually the revolution swept the family fortuneaway and Novarro, in 1917, set out to make his own way in the world. He came to the United States, arriving in Los Angeles and glad to work at any odd job

he could get. He, too, found out what unemployment was. For a time he was bus boy in a restaurant. He attracted attention to his histrionic ability one amateur night at a Santa Monica theatre and as a result received bits in a Los Angeles stock company. Then Marion Morgan saw him and engaged him as a member of her ballet troupe which toured the Orpheum vaudeville circuit. Valuable training, as he was later to learn. For weeks he besieged casting offices of motion picture studios; to no avail.

His first screen role came in 1921 when he played in "Omar Khayyam". Following that he appeared as extra in several productions, once doubling for Valentino. In 1922 Rex Ingram cast him in "The Prisoner of Zenda" and his fame was made. His other productions include: "Trifling Women," "The Red Lily," "Scaramouche," "The Arab," "Where the Pavement Ends," "Thy Name is Woman," "The Midshipman," "Lovers?", "A Certain Young Man," "Ben Hur," "The Road to Romance,"





MILTON'S Paradise Found

"Outward Bound"; the Picture of the Month.

Robert Milton, Director

HEN Milton wrote his immortal "Paradise Lost" he created an idea which literary history shows he more or less shared with Dante's "Inferno," but which was destined to echo down the endless canyons of Time as a theme for books and plays, poems and pic-

tures. "Outward Bound," the Warner Brothers' picture is an offshoot of this theme. And, coincidentally, it was directed by Milton-Robert, not John. A few words of deserved commendation of the film, reviewed at the Hollywood Theatre, will not go amiss. It will at least explain the good company we've placed the film in when we class it as "The Picture of the Month." Others having had that honor are as follows:

honor are as follows:

"The Vagabond King," "Hell Harbor," "The Divorcee,"

"All Quiet on the Western Front," and "Holiday."

The "heaven-bound" picture is adapted from the play of the same name by Sutton Vane; screen adaptation by J. Grubb Alexander. In the cast we find Leslie Howard, Douglas Fairbanks, Jr., Helen Chandler, Beryl Mercer, Alexander, Skipworth Lyand Wester, Man. Alec B. Francis, Alison Skipworth, Lyonel Watts, Montagu Love, and Dudley Digges. Time: the present, and the locale aboard an outbound English liner.

The picture is practically artistic perfection; a gripping. beautiful cinema story, made, courageously enough, without box office references. It lifts one out of oneself, even as the characters of the Sutton Vane drama are drawn from their earthly selves into a spiritual world.

There is a throat-hurting story, exquisite at times, darkly bitter in other sequences, but always deeply impressive and all-engrossing. There are performances which reach the height of screen acting. Dudley Digges, for example, gives so superb a cinematic account of himself as to assure the theatre world for all time that he is an artist of rare importance. Leslie Howard rises to the top in this, his initial talkie part. Little Helen Chandler is ethereally lovely. Beryl Mercer is wistfully appealing.

Alison Skipworth is delightful. Douglas Fairbanks, Jr., Alec B. Francis, Montagu Love and Lyonel Watts contribute performances, each and every one par excellence. Leslie Howard, who played Henry, in the play, impersonates Tom Prior. His portrayal is admirably suited to the picture, as is also his diction. Montagu Love gives an excellent interpretation of Mr. Lingley. There is the arrogance, the selfishness of the man and yet Mr. Love keeps well within the bounds of restraint. Dudges plays the Examiner, the part he acted in the play.

His is a thoughtful characterization of a difficult role.

Beryl Mercer figures as dear old Mrs. Midget and she gives to her portrait the same meticulous attention she did to it on the stage. Alison Skipworth has a dash and





Jeanette, of the Clan MAC DONALD

By WALTER W. HUBBARD

the girl with the red hair and, like Jane Winton, possessing

sea green eyes, is a native of Philadelphia and received her early education in that Quaker town. When in her early teens her family took her to New York where they

ONNIE MACK, one of the greatest men in sportdom, is no better known or liked on the baseball lots of Philadelphia than is "Mac"—better known as Jeanette MacDonald, one of the greatest women of filmdom. Both Cornelius and Jeanette have helped to make Philadelphia famous. Leave it to Miss Mac and Mr. Mack!

later made their home. She's an aristocratic type-not the cold, merciless sophistication so often found at the horse and dog shows in New York, Chicago and Philadelphia—but the warm, appealing, friendly type with "beaucoup" sex appeal. A few sidelights on her early career would, therefore, prove of considerable interest in discussing the reasons for her success, and, incidentally, why she was recently cast in the film "Oh, for a Man!"

While still a child she studied singing and denoing in MacDonald "The smile that won't come off." While still a child she studied singing and dancing in preparation for a career on the stage. And through the aid of her sister, who was then playing in New York musical shows, Jeanette MacDonald secured a job in the chorus of a Ned Wayburn show at the Capitol Theatre. Her next engagement was with "The Night Boat" company as a chorus girl and understudy for the feminine principals in the cast. The following season she had a small part in "Irene," and later a better part was given her in "Tangerine." Her first real success came during the following season when she was cast for one of the leading roles in a Greenwich Village Theatre production, "Fantastic Fricasee." Her work brought her the attention of Henry Savage, producer, who placed her under contract. For him she played a leading role in "The Magic Ring" with Mitzi and two seasons later was Two studies of the lovely star from the City of Brotherly Love, soon to star in
"The Merry Widow.



Toes." Her following engagements were in "Bubbling Over," "Yes, Yes, Yvette," "Sunny Days," "Angela," "Boom Boom," "Marjoline," and "Oh, Kay." given the ingenue prima donna role in "Tip Toes." Her following engagements were in

When Paramount planned "Nothing But The Truth" as a Richard Dix all-talking starring picture early in 1929 Miss MacDonald was considered for the leading feminine role. But instead of playing in the Dix picture she was selected for the more important role in "The Love Parade," in which she played the lovely Queen Louise. She was chosen for the Maurice Chevalier production ("The Love Parade") by Ernst Lubitsch, the director, who had selected her for the part from among all other of Broadway's musical stars. Can anyone ever forget the gloriously beautiful love scene in her boudoir with the French star? And those "Mac" kisses? The libretto of "The Love Parade" was written by Guy Bolton, and the story was done by Ernst Vajda, the famous Hungarian playwright.

Between Maurice and Jeanette, the Paramount-Lasky crowd knocked down a lot of cold cash as a result of "The Love Parade," and the Philadelphia star's enchanting smile

and her eager reception of Chevalier's hot, manly kisses and caresses put a lot of steam in the audience's radiators. ... And, after all, Hays or no Hays, that's what sells the little orange or green tickets that are shipped to the

exhibitor in rolls.

"Let's Go Native," with Jack Oakie, was another success for the lovely lady, as was "Bride 66." But "The Vagabond King," in which she was co-starred with Dennis King, will probably go down in history as one of her best bits—for the picture itself was one of the greatest ever produced. Her love making there, with the English-born star, was exquisite, graceful, reserved and yet warmly sincere. She simply dug her way right into the heart emotions of her audience and held them.

Which is probably due to the fact that she has Scotch, Irish and English ancestry-poor but honest. So poor, in fact, that when she landed her first job before the footlights during the last, fading days of the statuesque "lady of the ensemble," the tall but attractive girls who could not dance, but could wear clothes beautifully and drove down Riverside Drive in their own Rolls Royces.

'Mac' says she will never forget her embarrassment at displaying her own humble undergarments in the dressing room before these gilded lilies. Bloomers and cotton vests were all she could afford, and she always explained to the girls that she had just rushed over from her gym-

nasium class!

With her first salary check she bought some grand silk underwear, and undressed with all the sophistication of the wealthiest. And if you don't believe the lady looks tip-top in "undies," just take another look at the recent film "Monte Carlo," another of her releases for Paramount. I understand she had a bathroom scene in that production which was subsequently scissored by the censors. Well, maybe it was for the best, because there ought to be room enough left for a few other stars to sell pictures as well.

While in the show she was hoping the leading lady would get seriously ill, and let her do the "Frank Merriwell"

and cop the role.

"It's just as well! I used to think that I would have one of those overnight successes if I only got my chance,' she said. "It was lucky for me that the chance never arrived. I was still in my 'teens, and the star role was that of a sophisticated married woman. I would have looked too ridiculous."

Contrary to a published story in another screen pub-



Jeanette MacDonald and Jack Buchanan in "Monte Carlo."

lication, Jeanette has been married. A wealthy broker, Mr. R. R., is reported to be interested in her charms at the present moment, but at present she's living with her mother.

Jeanette has one of the smallest pairs of feet to be found in Hollywood, wearing a size 2½-ÂA. On the set she became such good friends with her director that Mr. Lubitsch started calling her "Mac," which she absolutely detested. She knew it was meant well though and thought she would get even with him by nicknaming him "Lu." On the contrary his name didn't stick and hers did. While working later in one of the scenes the entire stage crew joined in with a hearty "Good morning, Mac," and just to show her appreciation she emptied a nice big basket

of fruit at them, one piece at a time.

Miss MacDonald stated that it was a lot of fun working in her first picture; they all became good friends and I think that is one reason everything seemed to come out so nicely. Of course everyone knows that kisses in a show are just a lot of acting regardless of how realistic they look, but she says that she never got as much pleasure out of kissing anyone as she did one of the little boys that appeared in the wedding scene. "When he brought us the ring I thought he was the sweetest thing I had ever seen." She has a way of pursing her lips when she kisses her leading man, and when their lips meet, relaxes the curves until they present a soft, moist, yielding surface that makes the "hundred per cent. perfect kiss." It's a matter of simple observation that even the audience doesn't miss.

But kisses aren't the only things of beauty which emanate from those exquisitely-curved lips of hers. Miss Mac-Donald has a voice of pleasing quality and rare charm; unusual enough to make a substantial difference in the

size of her pay checks.

If you've heard her sing "Only a Rose," "My Mad Moment," "Beyond the Blue Horizon," and "Dream Lover" you don't need to be told anything about her voice. It has all the richness and purity of quality that's called for on the lot; and, with a shapely figure that's second to none, a come-hither smile, enticingly beautiful eyes, gorgeous hair, pretty hands, and a wealth of histrionic ability, I am sure that we shall find, when the smoke has cleared away, that Jeanette is sitting on top with a few others, and earning almost as much as anyone ever did in the movies.

As a Philadelphian I'm rooting for you, Jeanette.





makes

E women of the stage and screen are often asked to give what is termed "our secrets of beauty," for it is supposed by many that there are special methods and rites we employ that can work wonders in suddenly changing one from ordinary common placeness to ravishing heauty.

Perhaps it is the "wish fullfilment" psycho-analists talk about which makes us believe in these overnight beauty treatments, when our reason of course tells us

"there ain't no such thing." Your reason is usually right!

However, we who work on the screen find it a part of our job to keep ourselves well groomed, and as necessity is the mother of invention we sometimes stumble on good methods which if

sometimes stumble on good methods which, if regularly adhered to, bring marvelous results toward the beauty goal all women strive for.

Some of these aids to beauty which I have found important and which may help you, I shall be

glad to give here.

oil sacs work harder.

Care of the Hair.—Let's first consider the hair. It's the crowning glory whether it is shorn or not and therefore should have the attention which healthy, glowing hair gets. Now here is something that I have learned which I think very few people know. Very dry hair should be shampooed more often than oily hair! That is an entirely different theory from the old one, but there is a logical reason for it. The more the natural oils of the scalp are required to flow the more they will do so. Whenever the hair is washed the natural oils flow more freely, since it stimulates the oil sacs. Now the average person shampoos oily hair often, thinking in this way to eliminate the oil, but this only makes the oil sacs work the harder. Naturally oily hair should be shampooed less and after the shampoo rub in a little olive oil. This will bring the excessive oil flow back to normal. By shampooing dry hair more, it makes the

(Continued on page 49)





Spare My BRIDGE Work!

By LEILA HYAMS; M.-G.-M. Player

ON'T get the wrong idea about bridge work, for I'm not referring to teeth! With the care the motion pictures are compelled to take of their teeth it is no small wonder that the prettiest teeth in the world are to be found in the mouths of the players! In passing, I might say that one of the things the M.-G.-M. directors are "fussiest" about in casting for a picture play is a pretty mouth.

But, as Kipling says, "That's another story." The bridge work I refer to is the very pleasant form of relaxation popularized by Messrs. Work and Whitehead and so well liked by practically every one in Hollywood and

Culver City.

As a partner with William Collier, Jr., in opposing Edward Earle and Dorothy Sebastian in a bridge game, contract, my partner won. It is interesting enough to followers of Mr. Work to present herewith, play by play. Had the game been played as Auction Bridge I would have passed, and my partner would have doubtless bid one Heart which surely would have been the last declaration. But the hand was played at Contract and, after I and Edward Earle had passed, Mr. Collier, Jr., bid four Hearts, which ended the contracting.

My partner in this case evidently was not a believer in the two-Club artificial bid to request the keeping of the declaration open until two suits or a suit and a No Trump have been shown. If William had made that initial bid, my answer would have been two Diamonds, thereby announcing that my hand had neither two Aces nor an Ace and a King.

Then Mr. Collier would have bid two No Trumps (the higher of the two declarations he is submitting to me, the original first bidder, for a choice); I would have bid three Clubs (keeping the bidding open as cheaply as possible). William at that time would complete his real bidding by calling three Hearts and I would show that I preferred No Trumps by bidding for game at that declaration; it could have been made by clever play. If instead I had bid four Clubs (taking desperate chances), William Collier, with his strength to support a Club contract, would have bid five and it would have been perfectly easy to make five Clubs, losing only the Queen of Clubs and the Ace of Diamonds.

Dorothy Sebastian, the original leader, led her fourth best Diamond on the ground that it is preferable to open a Jack-high or Queen-high suit against a suit contract than it is to open a King-high suit. The King-high suit might make a trick if deferred, but may not do so if opened. Dummy—that's me, yours truly, Leila Hyams, played the Seven of Diamonds while Edward played the Ace.

This revealed the fact that Mr. Earle didn't have the Jack, as he would have finessed with Ace-Jack; and with the Jack "marked" in Dorothy's hand Mr. Collier played the King of Diamonds so as to leave my dummy hand





Know her in a black wig? Well, it's none other than the daughter of Judge Raulston who presided over the "Scopes Monkey Trial" in Tennessee during the Bryan regime. Esther's a sister-in-law of Richard Arlen, and on the vaude-ville stage is a tall, talented and tantalizing dancer.

Esther Ralston



Loretta Young

Loretta's a sister of Sally Blane, but is herself one of First National's "best bets" when it comes to box office pull. Married to Grant Withers at an early age she still claims she's beyond doubt the happiest woman in Hollywood. Is an independent but not a temperamental star.

HOLLYWOOD

Screen Career Possible for You. Free Photos!

THERE'S a wierd myth that has grown up around the film colony that the motion picture game is over-crowded; that there is no more room for anyone, and a lot of wild and uncanny fairy stories are emanating from mysterious sources about white slave gangs who seize beautiful girls when they get tired of waiting for the casting director to call in his Rolls-Royce.

We are reminded of the man who applied for membership in the "Stilly Silence Club" where conversation was as free as that in a Trapist monastery. The membership rosters, being filled, the candidate was invited to

their dinner, where, amid the usual bouquets and sprays of roses on the table, a bowl, completely filled, reposed. It seemed mathematically impossible to put another drop of water into the bowl representing their membership, but the candidate, smiling, picked up a delicate pink rose petal and carefully lowered it to the surface of the water where it floated.

So gentle had been his action that not one drop of water was spilled. Needless to say, he was elected to membership. To those same folks in Southern California who are

squawking the loudest, I would ask them to go to a bricklayer, a plumber, a dress-maker, a paper dealer, or any trade or profession, and they will receive the same story—



Alexander Dannaway



Miss Julie Richards

that particular trade or occupation is over-crowded—no chances for success. The universality of that complaint automatically bars the "no room in Hollywood" from the realms of Truth, and thrusts the entire film industry in the same category with other trades and professions—which is—sure success to those who "have the goods."

To make a long story short, BROADWAY AND HOLLYWOOD MOVIES monthly is trying to find those who can deliver the goods; we want to know how well they photograph—how their voices are, what stars they resemble, how old they are,

and what accomplishments they possess such as swimming, fencing, dancing, horseback riding, etc. This is not a contest; it is an honest-to-goodness attempt to make a survey of the interested American public—(particularly young America)—of those who believe in the future of the film business—and who have confidence and belief in themselves. Are you one of those people?

themselves. Are you one of those people?

If so, we want to hear from you. When we made the original announcement in the October edition, (and a few copies of that number are still available at \$.15 each), we did not expect to get the vast number of replies we received; nor did we dream of getting such an excellent selection of material to place at the (Continued on page 32)



Miss Florence Ross

Name			
City and State			
Sex	Race	Color and Type	₁
Height	Weight	Color of EyesA	ge
What screen star d	o you resemble?		
Previous theatrical	experience if any.	Accomplishments such as	dancing,
singing, horseback	riding, etc		· · · · · · · · · · · · · · · · · · ·





BROADWAY/AN









STORM OVER ASIA.—Exhibiting some of the Russian side of Floyd Gibbons' "Red Napoleon." Produced by Mejrabpomfilm of Moscow and released here by Amkino. Directed very capably by Pudovkin and boasting of a quality of photography that ranks among the best there is.



BIG BOY.—Another Warner Brothers' film starring the famous Jewish comedian and black-face artist, shown above. A race-track story which we were denied the privilege of reviewing. From comments received, we didn't miss much, however, in spite of Jolson's strenuous efforts to save it.



THE SPOILERS.—An A-1 Paramount-Publix picture that's worth seeing! Gary Cooper, Kay Johnson, Betty Compson, William Boyd, Harry Green, Slim Summerville, James Kirkwood, Lloyd Ingraham, Oscar Apfel and Jack Holmes. Miss Johnson is positively a wonderful Helen.



LEATHERNECKING.—One of the poorest films R. K. O. has ever released. A sloppy insult to the U. S. Marines even treated as a burlesque-comedy. Irrational and "punk" without a real, honest-to-goodness laugh in the whole thing. The less said the better!

ANIMAL CRACKERS.—A comedy by Al Wilkie, produced by Paramount-Publix. Groucho, Harpo, Chico and Zeppo Marx enliven the picture with their stage humor but the production doesn't pan out as well as it should. Lillian Roth is excellent in the part of Arabella Rittenhouse.



QUEEN OF MAIN STREET.—Don't know much about this picture which First National is releasing, but it stars Ben Lyon and the beautiful Lila Lee. May be re-named later. Not one of those things which will make real Broadway box office value in spite of Lila's charms.



FOLLOW THRU.—A delightful Paramount-Technicolor presentation starring Nancy Carroll and Zelma O'Neal; from the Schwab and Mandel stage success. Plenty of humor, story and action on the golf links. Thelma Todd and Nancy vie with each other in displaying their legs.



HALF SHOT AT SUNRISE.—Below we present a clipping from the Radio Pictures' comedy which features Bert Wheeler, Robert Woolsey and Dorothy Lee. A riot of fun in the A. E. F. with a "red hot" Parisian cafe scene that called for applause on the audience's part.



MOBY DICK.—John Barrymore doing a "talkie" of the famous silent version of "The Prince of Whales," known to you as Moby Dick, the white whale. Joan Bennett, whose acting is quite wooden, plays opposite him, but the picture is good in spite of her. Gruesome in spots.



HER WEDDING NIGHT.—Clara Bow really did a good job of this Paramount comedy. Scene below is in the Mayor's office when she is "married by proxy" and finds herself with a couple of perfectly good husbands. A sophisticated, redhot, rockingly-funny screen story. Excellent.



SHE'S MY WEAKNESS.—Arthur Lake and Sue Carol (below) do a fair job of this for R. K. O. but we do wish they wouldn't rely too much on Sue. She was a "flat tire" in "Check 'n' Double Cheek" and none too good in this. Loosen up! Won't make money for exhibitors.



GOOD NEWS.—M.-G.-M. put a red hot dance number into this college comedy which alone makes it worth the price of admission. Dorothy McNulty, Stanley Smith Bessie Love, Cliff Edwards, Lola Lane, Gus Shy, Thomas Jackson, Delmer Daves, Billy Taft, and Frank McGlynn.





DOUGH BOYS.—Sally Eilers (Mrs. Hoot Gibson) and Cliff Edwards (Ukelele Ike) are shown above in a "cut" from the recent M.-G.-M. film in re. the World War, a Buster Keaton starring vehicle. Sally's a pretty girl and Buster is a good comedian, so the picture is O. K.



MONTE CARLO.—An ideal team in Jack Buchanan and Jeanette MacDonald, (above), in the recent Paramount-Publix release reviewed at the Rivoli Theatre, N. Y. C. Good musical numbers which will live for many a day—and of course Jeanette! See biography in this issue.



A LADY SURRENDERS.—Conrad Nagel and Genevieve Tobin, shown above, working with Rose Hobart and Basil Rathbone, combine to make a delightfully interesting and tense story which is a credit to Universal. Keep it up, Mr. Laemmle, and we'll forgive you for the unfortunate past.



OLD ENGLISH.—A real winner. George Arliss (above) is one of the most polished actors of the stage and screen today, and in this Warner picture he is no exception to the rule. The dinner-eating scene is the best that was ever photographed. Very good! A picture you'll surely enjoy.



MAYBE IT'S LOVE.—Joe E. Brown and Joan Bennett, (above) plus James Hall are the "leading lights" of Warner Brothers latest film. Plenty of action, humor, and able direction and a football game that formed an interesting part of the picture play. A reasonably good picture.



ON THE LEVEL.—Anything that Lilyan Tashman and Victor MacLaglen do usually pleases us, as did this Fox film. Be careful, though, Mr. Sheehan, and don't get too much of the boudoir stuff for Victor—he's not the type for that sort of stuff. Fairly good!



THE BIG HOUSE.—Leila Hyams and Chester Morris (above) in a scene from the prison play produced by M.-G.-M. Wallace Beery steals the picture and Rober Montgomery gives one of the best performances of his screen career. This picture will live in your memory.



THREE FRENCH GIRLS.—Above we find Reginald Denny paying a visit in the early morning to three negligeeclad French maids—Sandra Ravel, Fifi Dorsay, and Yola D'Avril. Cliff Edwards, George Grossmith, Edward Brophy and Peter Gawthorne are in the supporting cast. Funny!

THE GORRILLA.—Below—a "shot" from First National's recent film. Harry Gribbon, Lila Lee, Walter Pidgeon, and others are featured in the burlesque detective story. Adapted rather closely from the stage play of the same name and acted with energy and interest. Fairly good stuff



HEADS UP.—Below we present a scene from the Paramount-Publix "flop." Lacking in interest, color and direction in spite of Buddy Rogers, Helen Kane, and others—it doesn't call for any real commendation we are sorry to say! Please let's have better pictures, Mr. Zukor.



CHEER UP AND SMILE.—A Fox-Movietone drama of co-eds and college boys, directed by Sidney Lanfield. Dixie Lee and Arthur Lake (below) offer an interesting musical diversion in the photoplay. Olga Baclanova, recently a mother, "shines" in the role of Yvonne. Story by R. Connell.



ROUGH ROMANCE.—A gripping, out-door Movietone drama of the snow lands and lumber camps, directed by A. F. Erickson. Scenario by Elliott Lester. Below—a close-up of George O'Brien and Lois Moran. Ably supported by Antonio Moreno, Noel Francis, and David Hartford. Fair!



AFRICA SPEAKS.—A "travelog-talkie" of the highest order. Below, a close-up of some of the "love-nest companions" of the Lion-hunting tribesmen. A splendid record of the wild game country of Africa and of its peoples. The plague of locusts is a remarkable shot. Excellent.



BEYOND THE LAW.—Robert Fraser and Louise Lorraine (below) are the stars of this thrilling western produced by Ray Johnston for Syndicate Pictures. A neat little love story interwoven with a "wild and wooly west" motif. On the whole, a refreshing picture play well worth seeing.



IN THE ROUGH.—An orgy of nickel-nursing, Jolson-worship and penny-pinching kept us from reviewing this picture at the Capitol Theatre, N. Y. City; but from what other critics have told us, we didn't miss any too much! There are too many other good pictures.



MAN TROUBLE—formerly entitled "Living for Love" and directed by Berthold Viertel is a pretty good picture—starring Dorothy Mackaill and the late Milton Sills. Kenneth MacKenna, Sharon Lynn, Hoscoe Karns, Oscar Apfel, James Bradburv. Jr. and Edythe Chapman are in it.



THE SHVER HORDE Please Sweet and Electrical Property of the Control of the Contro

THE SILVER HORDE.—Blanche Sweet and Evelyn Brent's work is good in this screen play. but the cinematic result, as a whole, isn't as desirable as it should have been. An R. K. O. production poorly directed by George Archainbaud; from the story by Rex Beach. Just fair.



BREED OF THE WEST.—Virginia Browne Faire and Wally Wales (above) in the recent Big 4 picture. Another independent production of a "western" which is both commendable and worth booking. Virginia always was a good actress, and Wally is no slouch before the camera. Good!



THE LONESOME TRAIL produced by Ray Johnston for Syndicate Pictures is another western thriller which seems to be winning favor wherever shown. Charles Delaney and Virginia Browne Faire did a good job of their respective leads in the picture. There's plenty of action and "color."



TEMPTATION.—A Columbia picture starring Lois Wilson and Lawrence Gray. Mediocre, from what we hear. However, Columbia announcements may appear in our pages in the future and their whole company may soon take on a new lease of life. They've done some good things before.

disposal of casting directors, producers, and film company executives.

This is NOT a contest; there are no prizes; there are no wild promises of jobs in the movies; we do not even guarantee to publish your photograph. But we will file the material-(photograph and information) and keep it at all times available to the proper parties-including vaudeville booking agents, casting directors, producers of stage and screen successes, motion picture company officials, and the like. If a clear photograph is supplied and "released for publication" and the information asked for sent us. we will classify and file yours as well as the others. They must be addressed to the editor of this magazine, 9th floor, 101 West 31st St., New York, N. Y. No photographs can be returned under any circumstances.

We would also suggest that telephone numbers be given, regardless of where you reside; but these will never be published. Thus our definite information will be more complete and access may be had quickly should we be able to place the young man or young woman in some definite work.

A young man from Tyrone, Pa., sent his picture. He thought he bore some resemblance to Ronald Column and there is a trace of likeness. He does, however, resemble Gilbert Roland to a very marked degree; and John Gilbert to a much lesser degree. Alexander Dannaway has ability at most sports—swimming, baseball, football, etc. Werner Mund, a good looking young man from Douglaston, L. I., N. Y., speaks German fluently, photographs well; dances and rides.

And in the same mail comes a rather striking picture of Miss Julie Richards, a blonde, Swedish type who strongly resembles Mae Murray with something of Betty Compson in her make-up as well. She is extremely light—both in hair and weight; is a mezzo soprano; can ride, swim, dance, and hails from New York City.

Blue eyes.

Carlotta King and Carinel Myers resemble each other greatly, while there is a very strong bond of similarity between Ermine Thelma Calloway, radio singer, and Marjorie White, Fox movie star. Several photos of Jeanette MacDonald and Katherine Dale Owen show striking resemblances. Miss Mary Dale, New York City model, dancer and singer, is a double for Mary Doran, the beautiful featured player for Metro-Goldwyn-Mayer. Possibly Miss Dale is a bit prettier; certainly an interesting and

shapely type to say the least.

Mrs. Ernest Boyd, Jr., a Spanish film beauty, bears, in several of her photos, a resemblance to Norma Shearer. Mrs. Boyd lived in Hollywood for some time.... If she were a more decided blonde, Naonii Ruth Bierbaum, of Toledo, Ohio, would be a flattering "duplicate" of Leila Hyams, M.-G.-M. star.... Florence M. H. Hathaway, of Evanston, Ill., could double for Dorothy Sebastian any time.... Another Florence, who has rare ability at singing, and whose face alone ought to get her a joh in the movies, is Miss Ross, at present employed with the A. E. Munyer Corporation, of Brooklyn, N. Y.

*Miss Mary Helen Johnson, a strikingly beautiful blonde, employed as a nurse in Philadelphia, Pa., is a sort of cross between Evelyn Knapp, Warner Bros.' star, and Kay Johnson, M.-G.-M. a Paramount star;



Miss Olive Yokum

but is considered by many to have the edge on them for sheer beauty of face and figure. She possesses a rich, come-hither quality to her voice; and her hands are exceptionally fine.

Sally Starr is succeeding partly because she so strongly resembles Janet Gaynor, the Fox luminary.... Miss Dorothy Thompson White, a blonde, bears a resemblance to three stars in part-Kathryn Crawford, Norma Shearer and Myrna Loy. Mary Elizabeth Derr made the same mistake several girls made-forgot to list the city and state in her address on the 3 x 5 card which she tore out of the magazine. States she resembles Ruth Hiatt, but the photo shows her a wee bit too cross and is too small for publication. Send a good one in, Ruth, please! . . . Miss Vilma Tangas is said to resemble Vilma Banky and Yola D'Avril—a half way "cross." Dances the hula Dances the hula "swell."

Miss Mary Scanlon, tall blonde, and secretary to the publisher of Psychology magazine, bears a noticeable likeness to Alice Terry in her palmiest days, and is a bit taller and less fleshy than Alice. She also bears some slight resemblance to Joan Bennett. An accomplished swimmer, dancer and singer. . . . Audrey Carpenter, a dancer -secretary to the Director of Health Psychology, of the same, just-mentioned, magazine, combines the likeness qualities of Lillian Gish, Marion Shilling and Helen Chandler.... The Misses Carolyn Conn and Dixie Dugan, both experienced in cabaret and stage work, are pretty close "doubles" for the red-haired Clara Bow.... Patsy Campbell, from Tulsa, Okla., is a real thrill as a "resembler" of Nancy Carroll; even to the pretty blue eyes.

Miss Elaine Johnson, New York City beauty, could probably grab off a screen career for herself if she tried hard enough; she's pretty enough to qualify, and has a tall, stately and dignified figure and photographs well... Miss Jean Clayton, English girl now living in Greenwich Village, has a rich, deep quality to her voice that smacks of Kay Johnson; she's shapely enough for the Mack Sennett or Educational bathing suit or chorus girl comedies. A clever actress!... Edna Marion, a Century Comedies star is a re-incarnated Mae Murray with a touch of Sally Starr's profile.

One or two photos of Dixie Lee show a strong resemblance to Clara Bow; almost uncanny... Mola Luxford, formerly with M.-G.-M., is a "half-way" between Lillian Roth and Alice Brady. Ruth Abbott, also with M.-G.-M., is enough like Lillian Gish to be her twin sister; while Peggy Howard. of Universal, is a "dead steal" for Fay Wray, Canadian star with the Paramount-Lasky crowd

At times Estelle Clark used to photograph like Marion Davies—both of the Metro-Goldwyn-Mayer organization.... Gladys Irene Turner, nineteen year old beauty of Lynchburg, Va., has a combination of "likeness" qualities—namely: Norma Shearer, Nancy Carroll and Katherine MacDonald. She has shapely lower limbs, a marvelous smile, and a row of even, pearl-white teeth that ought to be worth a lot to a picture some day. Here's good luck, Gladysl.... Another star who photographs like Nancy Carroll—and this is going to surprise you, is Irene Delroy, recently featured in "The Life of the Party," a Warner Brothers' creation. We'll present the proof, if you say so, as Ripley says.

Miss Edith Stottler, of the Bronx, N. Y. City, has eyes which don't photograph as well as they should with the ordinary plate or film; but we imagine a screen test with orthochromatic film would do much better. A sincere smile that literally "beams," light blonde hair. Can dance, sing, and play the ukelele. . . . Miriam Seegan, of Fox, and Jean Arthur, of Paramount and Columbia, look enough alike in some of the "stills" from their pictures to be sisters. . . . Dorothy resembles Dorothy; in this case Miss D. O. Torrens, of Oakland, Minn., is "pinch hitting" in the filing cabinet for Miss D. Lee. She's eighteen years of age and weighs 102 pounds. A "home girl" type with straight bobbed hair.

Bessie Andrews, 24 years of age, says she resembles Nancy Carroll, but we'd classify her nearer the Joan Blondel or Sandra Ravel type. A blue-eyed blonde from Mobile, Ala., who can dance and ride horseback. Photo received but too small to publish.... Another home type of girl who wears a becoming bob is Miss Eva Hefner, of Roycroft Drive, (named after Elbert Hubbard's shop), Rochester, N. Y., actually resembles a brunette Evalyn Knapp; somewhat like Marion Shilling. No stage experience—but can she cook jellies? Oh, boy!...Two more of the fair sex this month and we're winding up with them for the presentsigning off until next month. In the meantime, girls, send in your photos for publication and for filing; and don't forget the addresses and telephone numbers, please!

Miss Blanche Boots, of Kansas City, Kansas, resembles Gloria Swanson. We might publish a larger photo, Blanche! She has hlue eyes and dark brown hair, and is five and a half feet tall... And, in closing, a word about Olive Yokum who has already done extra work in pictures, but who makes her living posing for artists and photographers. Another Canadian girl of exquisite proportions and ability at pantomime!

Free photographs may be obtained by those unable to afford them—to be published in BROADWAY AND HOLLYWOOD MOVIES magazine, at the following east and west studios: for those in the vicinity of New York—go to Achille Volpe, of 1680 Broadway (near 52nd Street), N. Y. C., and





tell the secretary there that you wish to be photographed and have a picture sent to this magazine. There will be no charge to you; we will pay the bill. You are under no obligations whatever - simply courteous consideration for the photographer when he is at work and promptness when your appointments with him are made. The Volpe Studio will then send the print direct to us for publication, after you have seen it-so that you need be involved in no shipping or mailing expenses whatever.

Altogether there are five studios thereall using motion picture lighting—the ideal condition under which movie portraits and stills should be made; and operators skilled in motion picture work will make your portrait or a costume figure, or your pose in a bathing suit-whichever you may choose. Remember, girls and young men. we'll pay the bill for the photo to be made for publication.

On the west coast, similar conditions prevail. Those in the vicinity of Hollywood may call and make arrangements with the Evansmith Studio, 6605 Hollywood Blvd., and pictures will be forwarded direct to us for publication. Arrangements will be made soon for such service in the cities of Chicago, Philadelphia, and Detroit; as we wish to make this a "real service" not only to our readers but to the film industry at large.
And still more attractive girls! Irene Ed

Mae Ferguson, a Los Angeles beauty, resembles a star who also lives near Los Angeles, no less a person than Clara Bow herself. Irene Ed is a movie extra, plays the "uke" as well as the piano, and does a hula hula that is reputed to "burn 'em up." From Indianapolis, Ind., comes a double for another red-haired star-Margaret Jean Butler-eyes of blue, and weighing 122 lbs. Looks like Joan Crawford. . . . Fern Miller. from Clarinda, lowa, if she'd wave her hair a bit would resemble Nancy Carroll.... And Louise Hughes, an 18 year old flapper from Caldwell, N. J., is a veritable duplicate of Janet Gaynor. (A good swimmer and dancer, too!)....Patricia McGannon, of Hutchison. Minn., didn't give her age but she's much younger than Nancy Carroll whom she resembles. There's also a touch

Two girls who resemble Kay Francis are Prudence Kinney, of New Milford, Conn., and Nancy Evelyn Wiseham, of Utica, N. Y.... Derelys La'Dor, of Barberton. Ohio, is a half-way resemblance between Mary Brian and Billie Dove. A strange combination, but a friend of hers also vouches for the fact she has "IT".... Pheebie Selvin, of Brooklyn, N. Y.. an attractive Jewish girl, is a more-than-striking double for Jania Smalinska, famous dancer and featured player with First National Pictures. She's even prettier in our opinion, and can both sing and dance. Could be used as a Spanish type excellently.

of Joan Blondel in her.

One of the many executives with the Metro-Goldwyn-Mayer organization sent us what we first thought to be a photo of Alice Joyce; but on reading the memoranda 3 x 5 slip attached, clipped from our magazine, we found the beautiful face to belong to Mrs. Max Riscoe, of Brooklyn, N. Y. Incidentally, one of the M.-G.-M. players thinks this "resemblance reference" idea to be an excellent one, and is already making inquiries regarding doubles for her own work. Werner Mund



Girls, if you don't see your photo published this month and can't find any acknowledgment of the same in this article. it probably arrived too late for this issue and comment or the publication of the picture will be made in the succeeding numbers. It is entirely possible, too, that a picture may appear in one issue and comment upon it appear in another one-somewhere in the article. Acknowledgment will be made of all entries; for example: Eva Ronconi, a pretty French-Italian type, from Oakland, Cal., states she resembles Billie Dove and her photo somewhat bears out that statement.... Mary Davis, who sent in a bathing suit picture and was thus entitled to a larger space because it was necessary to get the entire figure in, is about the most striking resemblance we've yet seen to Clara Bow. That Louisville beauty looks like Clara when Miss Bow was young, not so fat, and not so sophisticated looking. Here's luck to you, Maryl

Another pretty girl who hails from a Quaker town is Sally Lonno, of Philadelphia. She dances the hula hula and sings quite sweetly, and is, we're told, far from being a Quaker at parties! An attractive type with beaucoup sex appeal-makes us wonder why some of those wealthy Philadelphians aren't on the job and promoting an independent film company for their own pro-



Left: Harold Laxy Above: Frank Suraci







1bove: Karl Marple

of Brotherly Love. Good luck, Sally! . . .

dancing, horseback riding, tennis, golf, and

swimming. Her photo reveals her as a

"cross" between Mae Busch and Nancy

Carroll.... Bellemere H. Eich, known in vaudeville as "Baby" Bellemere, is a double

of Baby Peggy. The pretty little girl is a

pupil of the Ada Kaufman School of Danc-

ing—she's sung in a Kiddie Revue in R. K.

O. Theatres, and comes from White Plains,

photos and information, as we go to press,

include Ray E. Hagan, of Davenport, Iowa,

who resembles Maj. Lewis Stone; Joseph

Carl Matzele, of Brooklyn, N. Y., who

photographs like Harold Lloyd; Donald

White Cardwell, of Germantown, Pa.,

who is a better looking boy actor than young Janney; and Karl Maple, of Hamilton, Ohio.

Mr. Logan Billingsley, president of the

Bronx Chamber of Commerce, looks like

Lloyd Hughes. Louis B. Heeren, of the

Atlantic Fruit and Sugar Co., is a "half-

Men and boys submitting creditable



ductions.

N. Y.

Left: R. E. Hagan







Above: J. C. Matzele

Philadelphia once housed the and Maj. Lewis Stone. Mr. Heeren was a track man at Penn State. . . . E. H. Calvert, laibin mob-early pioneers in the game, Jeanette MacDonald, Jack Barrymore, who played an officer's role in "A Man from Eddie Quillan, Lionel Barrymore, and sev-Wyoming," (Paramount), has quite often eral other stars come from the same City been mistaken for General J. J. Pershing. Calvert was an officer in a southern camp Virginia Lucille Bidlack, of Remus, Mich., when Pershing visited there and fellow lists among her accomplishments those of officers, noting the resemblance of the two

> have their photographs taken together. Calvert still prizes his copies.

The tall, blond Viking of the movies, Conrad Nagel, reputed to be a shining example of husband, father and pillar of the church-lost his customary tranquility recently for long enough to appeal to New York's police for help in catching the unscrupulous fellow who is masquerading all over the country as Conrad's kid brother, a brother who never did exist.

men, persuaded Pershing and Calvert to

Not only has the impostor established a false claim to fame as the movie star's blood relation, but he has mulcted several thousands of dollars from kindly disposed friends of Nagel's who were gullible enough to lend the masquerader money and to cash bouncing checks.

He told how he had been receiving letters from all over the country from friends who found that the checks they had cashed for his supposed brother had been made of

To add insult to injury the confidence man also ran up bills at exclusive hostelries all over the east. General Collins, assistant manager at the Fifth Avenue hotel, admitted that he had complained to the police about the individual, who beat the hotel for \$60.

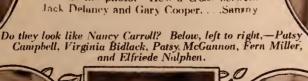
Nagel said that the checks were all drawn on New York banks and ranged in amounts from \$50 to \$100. That's an unfortunate angle to the screen-resemblance idea.

John F. Hughes, of Shelbyville, Texas sent us his photo. He's a cross between L. Graham. and Sidney Lewis Graham 15 and 11 years, respectively, will some day land in the movies if any manager is wide awake. Both of them photograph like a million dollars and are better looking than Jackie Coogan ever thought of being.... Earl Di Bell, of Grand Rapids. Mich., looks like the late Rudolph Valentino. Rides, dances, and fences, and has had three years experience on the stage.

And as for mere man! Andy Timulak, of Central City, Pa., threatens to send in his photo, girls. He has acted in many school and church plays. . . . Frank Suraci, looking the world like a combination of Ricardo Cortez, Rudolph Valentino and Ramon Novarro, hopes to get out of Rochester, N. Y., and into Hollywood.... Shearman A. Valentine, formerly from the British West Indies, has a rugged face that would cause a casting director to place him in roles now played by Fred Kohler, Walter Long, and others . . . A. E. Larson, of Rockford, Ill., is working along the Lon Chaney lines and training himself for a variety of facial acrobatics. They say his voice registers well.

The men aren't backward about their photos either, and they may have a print made for this magazine without charge to them by going to Volpe on Broadway or Evansmith on Hollywood Boulevard. Regin-(Continued on page 48)

















STEPDAUGHTERS OF WAR.—If the editor of Collier's weekly and Uncle Henry will journey to the Empire Theatre, on Broadway, N. Y. C., they'll see a superb production of a story which originally appeared in their magazine, produced by Charles Frohman and Chester Erskin. The play is by Kenyon Nicholson, based on the novel of the same title by Helen Zenna Smith.

If we ran a feature called "The Play of the Month" we'd hand the space to this war play, and we bow in humble reverence for their courage in handling the most delicate conversations in a wholesome, interesting and dynamic manner. With a cast consisting of Olive Reeves-Smith, Viola Frayne, Dorothy Patten, Lucille Lisle, Ellen E. Lower, Eda Heinemann, Alice Belmore Cliffe, Florence Vroom, Ethel Griffies, Winifred Fraser, Mary Arbenz, Philippa Bevans, Enid Menhinick, the only two men in the cast—Warren William and G. P. Huntley, Jr., and Katherine Alexander, leading lady who does so nobly with the role of "Kit Evans",—Mr. Erskin has a cast that is pur excellence.

Seven curtain calls featured the enjoyable evening performance, and we close with an urgent call to our readers to attend the performance—listen reverently, and live for a while with the suffering ambulance drivers who proved an undying credit to their sex during the recent World War.

MR. GILHOOLEY.-A play in three acts by Frank B. Elsner, adapted from Liam O'Flaherty's novel. Settings by Jo Mielziner; staged and produced by Jed Harris at the Broadhurst Theatre, N. Y. City. Without pretending any affection which she doesn't feel, the pretty street walker, taken in by Mr Gilhooley, makes him comfortable as long as she is his mistress. Later there's a suicide after a murder—a sad and Russian-like ending to the story of a one-man prostitute. Helen Hayes, star of the production, who recently panned the critics over the radio, is excellent in her part of the play, which, we are sorry to say, can't last very long. Peggy Doran is good in her role.

"LADIES ALL" which the Shuberts are offering at the Morosco Theatre, is a very satisfying bit of sophisticated comedy. Walter Woolf, whose charming voice has until now graced some of the best musical and movie shows, is the gay Lothario whose midnight visitor so enchants him that his efforts to discover her identity leave the

audience convulsed. Violet Heming seems created for the part she plays, and her scintillating wit is keen as ever. The story was written by Prince Bibesco and Elmer Harris is credited with the American version. Germaine Giroux again meets our eye as a French maid, whose accomplishments include posing for her inistress who is a busy sculptress. Just as we despair of hearing Mr. Woolf's golden voice, he accompanies himself in a trifling thing which pleased the audience so much that he was forced to go through it again, or we shouldnot have seen the final curtain.

THIS ONE MAN.—A young man named Sidney R. Buchman—rather took advantage of those first nighters gathered in the Morosco theatre recently in New York City.

He gave them something to think about in a first drama called "This One Man," and they were afraid to laugh at it. That always puts a Broadway first night crowd at an embarrassing disadvantage. The new play poses, not altogether convincingly but always interestingly, a metaphysical problem having to do with a mixup in souls.

Two brothers, one weak in body but strong in spiritual insight, the other physically perfect but hard of heart and warped of soul, born of the same father and mother, fight each other through twenty-odd desperate years. One brother eventually goes to the chair to die!

Spencer Tracy, stage and screen star, in "The Last Mile."

BAD GIRL—A strikingly good play, criticised, of course, by the blue-nosed and undersexed reformers and smut-hunters. Opened in the Bronx and then at the Hudson Theatre, just off Broadway, New York City. From Liberty's story, of course, the dramatization of Vina Delmar's novel, which has occasioned no little excitement in the Bronx. Miss Delmar and Brian Marlow have fashioned the play, and the players will include Sylvia Sidney and Paul Kelly.

will include Sylvia Sidney and Paul Kelly. The "high spot" in the picture is reported to be one of the most gruesome ever played on the modern stage—that of a Caesarian operation when "Bad Girl" has her baby. To the uninitiated, Webster's Dictionary defines this surgical operation as "the delivery of a fetus by cutting through the walls of the abdomen." However, there is much that is pungent and good in the whole play, and it is worth seeing, as most plays are which the self-styled "men of God" condemn.

to New York City sooner or later gets to the old Hippodrome on Sixth Ave., where vaudeville and pictures reign supreme. Due to the weekly change of bill it's impossible to comment on the shows other than the fact that they represent about the last word in R. K. O.'s best variety stuff. Usually a Radio picture accompanies the large vaudeville bill; the price of admission is economical, and a good time can usually be had by all.

LONDON CALLING—A comedy in three sparkling acts, by Geoffrey Kerr, produced by John Golden at the Little Theatre. Helen Flint—the girl with the sex-appeal form and face—and the most destructive of Broadway's home-wreckers, makes the comedy story plausible and pleasing.

On occasions plots are so ingenious that the more a play-smithy works on them the more obdurate they become. This one concerns the American son and the English son of a beldame who cordially hates everything that is English. In the first act, a high-tension adventuress manages to engage herself to the American son. In the second act she transfers her allegiance to the English son. By the time of the third act the mother, in defense of her progeny, manoeuvres the adventuress safely outside the family. All this case-work in amorous strategy is entangled with personal dissension in the family, a discussion of customs and manners among the Americans and two or three other clotted romances.







SERIOUS complications have arisen again in Hollywood, and we're wondering if it wouldn't be better for filmland to regulate its own morals rather than trying to control, influence, or build up those of Mr. and Mrs. John Public. Just recently J. B. Kelley. 26 years of age, a motion picture cameraman, was arrested in Hollywood, Calif., charged with assault and attack on a beautiful young girl.

Specifically, she is Gloria Wiley, a pretty girl of twenty years who earns her living as a scenario writer. According to the United Press dispatch, she identified him as the man who held her captive for hours after attacking her.

Dave Chandler, movie fan, court clerk of Delaware County, Oklahoma, and Democratic nominee for the State Legislature. shot and killed Mrs. Dicie Stafford, former actress, pretty film "extra," and wife of a musician, and perhaps fatally wounded himself recently. He told officers it was a suicide pact.

Joe Frisco claims he knows how to beat the movies. Following his instructions, first you get a long term contract from a picture company and then you sell it back to them

for twice as much.
"I hear," continued Frisco, "they paid George Jessell sixty thousand dollars to give them back their contract. I saw Jessel in a picture and he was very foolish. He could have held out for a hundred thousand."-N. Y. News.

Maria Cobsa, celebrated Mexican actress, exiled for reported complicity in smuggling operations, has instituted legal action to compel the interior department of Mexico to comply with a recent court order permitting her to return to Mexico. She now is believed to be in Hollywood.

The shapely Kathryn has appeared in the films and news reels; we never expected her to be "reeling" or staggering through the scandals of French life. Gay doings in the gayest capital of all the world—Paris! which came to a startling climax with fisticuffs alleged to have been showered upon the person of a humble serving girl, were revealed recently with the filing of a suit against Kathryn Ray, ex-Follies femme-one of the most beautiful—and, one, Martin de Alzaga Enzue, a dashing Argentine.

The suit was filed in New York by Ann Snowden, Miss Ray's colored maid.

The story, as related in the papers, has to do with the Parisian carryings-on of Miss Ray, then the spouse of Harold K. Haas, tobacco millionaire, and the dashing Enzue.

The latter, incidentally, is also married and has a wife and children in Buenos Aires.

Lupe settles out of Court!

The maid states in her papers that last April, she was in the employ of Kathryn and her Argentine friend in the Baltimore Hotel in Paris. She states they gave her such a beating she was cut and bruised about the, face, head, body and legs. She has been forced to spend large sums for hospitals and nurses. The internal injuries she sustained, are permanent injuries,

When the process server called to serve the papers, Kathryn and her South American heavy lover were together at her apartment. He said she appeared in a transparent nightie -and he in a pair of handsome pajamas.

Kathryn has been in the papers before. She sued George Price for \$100,000 when he was the star of a "Night in Paris," because he gave her a few handy blows about the face that resulted in her being dubbed as having "the most beautiful black eye Broadway ever had seen.'

But she dropped the suit. Just why no one ever found out.

The 21-ton Bourdon bell, largest unit of the Laura Spelman Rockefeller carillon, was hoisted into the tower of the new Riverside Church, N. Y. City recently-but the newsreel patrons will never know it.

The explanation, however, is "simple," Electricians in the building, members of Local 3 of the International Electrical Workers' Union, had refused to permit the hoisting because the electrical wires for the sound photographers were laid and hooked up by members of Local 52 of the International Association of Theatrical and Stage Employees.

The photographers protested they had offered to let the electricians of Local 3 do the work but that they did not know how. That made no difference to the men of Local 3. The camera men must go, they said, or the bell remain on the ground. So the camera men went and the bell made the trip to the top of the tower in five minutes, albeit almost an hour behind schedule. Another bit of idiotic management on the part of Union worknien-and thousands upon thousands of newsreel patrons are denied the privilege of hearing a sound reel of the bell at an early date. This magazine has all Union work done, but. we have a hunch

that no good can come of antagonizing the folks who control the agencies for propaganda and good. The Union has made an error—to say the least they have been "poor sports."

Vivacious Dora Duby, a potential film star, whom a nephew of J. Pierpont Morgan, American Croesus, is said to have pursued across the Atlantic in a futile effort to make her his bride, has refused to dance in Paris in the nude.

And because of her refusal to perform "stripped," Ernest Van Duren, one of Paris' most popular dancers, committed suicide not long ago by poison. Four years ago, when the beauteous Dora sailed for her homeshores aboard the Majestic, young Alexane der [Sandy] Hamilton, says the Chicago Tribune, son of William Pierson Hamilton. of New York, and Morgan's nephew, hastily cancelled his passage aboard the Berengaria. He sailed with her, however, only as a fellow passenger. Since her return to Paris, Miss Duby has been a central attraction at a place noted for risque shows, the Casino de Paris, and when Van Duren was recently engaged there it was expected that the pair would appear together. Van Duren had previously been the partner of Mlle. Demonde Guy, the French actress who created a sensation by appearing in the nude, and he is said to have insisted that the American girl also appear undraped.

When she emphatically declined, he went to his apartment and took poison from which he died. He had appeared in French films.

"Miss Gulliver's Travels," written by George Ford and the film player Ethel Taylor, recently opened in Boston, Mass. It is the story of an early-day theatrical troupe. Miss Taylor heads the cast.

Germany's facing a "bootleg talkie" problem. Pirated sound apparatus in scores of smaller theatres result in such poor reproduction that the whole talking picture movement is threatened. Recently the German Republic banned "Mamba"—and American producers who did the picture in German lost a lot of money because of that censorship.

The most ambitious attempt yet conceived to make Europe independent of America in the way of moving pictures was being planned in Berlin, Germany, recently, under the aegis of Max Reinhardt, one of

the world's greatest theatrical producers.

Associated with Reinhardt are Eric Charell, the "Ziegfeld of Europe," and a number of the greatest producers and film stars of Germany, France and Italy.

E. B. Schoedsack, who formerly served



RAQUEL TORRES seems to be "all set" for a cold winter—or is it only an old Spanish custom?

as a buddy in the photographic unit of the A. E. F. with Walter W. Hubbard, of this magazine, is back in town. He was a coproducer of "Change" and "Four Feathers," and brought with him material from Sumatra, where he spent a year. The film's to be released by Paramount. Mr. Schoedsack married Miss Miriain Wood while in the Near East.

Motion picture theatre managers in Ruthcrford, N. J., says the N. Y. American, have completed an experiment worthy of trial elsewhere. They announced that, at certain hours, children would be admitted to the theatres on presentation of seven empty tin cans. In two days there was not an empty tin can in the town. This is a day and age when many husbands complain that their wives feed them out of tins, and give housekeeping a slap and a dash, in order not to miss the seven o'clock movie. If theatre managers will co-operate by permitting grown-ups to gain admittance on presentation of empty tin cans, the whole economic situation in this land will be tremendously simplified.

One recent news item shows how rapidly the world is moving. The London Times assigns its regular dramatic critic to review a television production. The piece chosen is Pirandello's "The Man With a Flower in His Mouth." The critic is not much impressed with the results and thinks the process has still a long way to go. But that was also said about the motion picture by short-sighted people less than 30 years ago. One critic writes "That television production of a complete show was so realistic that the images took two more bows than the actual actors."

Vivacious Velez or Luscious Lupe—call her what you will—is feeling fine because one of her chief worries, a \$14,000 breach of contract suit has heen settled out of Court. Harry D. Wilson, publicity agent, charged that the Mexican actress failed to pay him \$14,000 due on a three-year picture contract he obtained for her.

There's a movie actor in Hollywood, says the N. Y. Daily News, who has a rule that he will never permit a picture interviewer to enter his house. He likes his publicity, but doesn't want the chattering chippies on his home grounds. He'll meet them elsewhere and tell them anything they want to hear.

One lady writer, not a sob-sister, had to interview this star. His press agent arranged for him to meet her for luncheon at the Roosevelt. During the meal this handsome idol thought it best to make an excuse for not having invited her to the house. "I would have had you over to my home," he explained, "but they're painting and the place is a mess."

The interviewer knew the truth and decided not to let him believe she was taken in by his yarn. "I know all about your rule never to permit an interviewer in your house," she answered. "But I don't blame you. I have a rule never to allow a movie actor in my home."

Marion Davies, ever since she made "Little Old New York," has to appear in men's clothes at least once in every picture. Like Postum, there's a reason.

Dorothy Knapp, celebrated beauty of Earl Carroll's "Vanities" and one-time Miss America, is Pathe's leading woman in "Under the Cock-Eyed Moon," the Si Wills-Bob Carney comedy vehicle recently produced by Fred Lalley, under the supervision of President E. B. Derr. Miss Knapp, whose last appearances on Broadway were in "Take It Easy" and "Fioretta," recently completed work in "Whoopee" with Eddie Cantor. She is the second member of the "Fioretta" company to appear in Pathe comedies. Lilian Bond, now a featured member of the cast of "Launa," Arthur Hammerstein's musical comedy, made her screen debut in "Go Easy Doctor," which featured Louis Simon and the late George LeMaire. Dorothy's about the shapeliest maiden on the circuit today, and has a fine quality to her voice as a result of training.

In her Pathe comedy, Miss Knapp is playing a sheriff's daughter who is the "sweetie" of the cowboys, played by Carney and Nills. The featured comedians wrote this two-reeler which is being directed by Wallace Fox. The best photos ever made of Miss Knapp were produced by the Whiteley

Studios, Inc.

The world's most expensive sneezes have been, according to a London dispatch to the New York Tribune, located at Elstree, Hertfordshire, the center of the British motion picture industry.

These particular sneezes are superinduced by hay fever, which is epidemic at present in the district, and when they occur in the midst of 'talking motion picture scenes, which they frequently do, they are estimated to cost \$250 each, this being the expense of

retaking the shortest possible length of film.

Waite Hoyt, who's appeared in the movies, and who also pitches for the Detroit Tigers, recently lost a suit against him, and Selma Waldman, actress, is that much richer—\$1,074.95. Seems he hired her when he went in vaudeville, went around a while, and then the act bust up.

J. Holrood Reece, who published Miss Radclyffe Hall's novel, which some misguided souls tried to suppress, "The Well of Loneliness," voiced, in Paris, a protest recently against the action of the American actress, Willette Kershaw, in producing at a Paris theatre what he terms a pirated dramatic version of the novel. The story, as is well known deals with the unfortunate type of woman whose sexual inclinations lead her to companionship with those of her own sex. Mr. Hays has barred it from movie production here.

Barbara Stanwyck, (the former Rubye Stevens of Flatbush, Brooklyn) and her husband, Frank Fay—both of them stars of the stage and screen—were known as model married couple of Hollywood, Calif. Hard luck hit them recently. Barbara fell downstairs and is paralyzed. Fay, stricken with appendicitis, faces operation.

Jack Donohue, after a more-than-strenuous season on the stage with Lily Damita in "Sons o' Guns," became dangerously ill, was compelled to retire from theatricals, and died recently.

More interesting items will appear in the January, 1931 edition.



KATHRYN CRAWFORD is a pic-ous creature on the lot—but at home she has the Universal sex appeal.



Cedric Gibbons, Director

EUGENICS played an important part, recently, in the life of a film company executive in the New York Supreme Court recently. The "love child", pretty Betsy Barbara, is now nearly three years old, and the man who "made her happier and gave her more pleasure," as she puts it, is reputed to be Max Shore.

The photoplay executive had been suing the sturdy Mr. Shore for ten thousand dollars on the grounds that his beautiful wife, Estelle, had been the "eugenic love mate" of Shore's; but the suit died out when Justice Bernard L. Shientag dismissed the jury after lawyers for both sides told him they'd reached a settlement. The case was discontinued, but it was reported that Mr. Lee, whose wife left him to live with Shore, a realtor, in order to have the baby she says Lee denied her, had agreed to accept \$1,500.

Mrs. Lee-Shore, a pretty, dark-eyed brunette, had asserted that Lee was impossible as a husband and unable to make her a mother

Shore, on the other hand, she said, was kind and a better man than Lee and also able to pravide her with a child. Both the, mother and baby girl are beautiful enough to be featured in movies themselves.

Constance Bennett, who was rumored several times as trying to swipe Gloria Swanson's titled husband, recently crossed the border at Auga Caliente in company with Henri the Marquis de la Falaise. Of course Connie had her mother with her! He's grabbed a job for himself with Arkayo handling French pictures.

Cedric Gibbons, husband of Dolores Del Rio, screen actress, was sued recently by his first wife, Gwendolyn Gibbons, for breach of an alleged contract to pay her \$6,000 yearly alimony. Gibbons is a film art director with M.-G.-M., with a salary reputed to be fifty grand yearly.

Mrs. Gibbons alleged she and her former

husband, upon separating in March, 1927,

were married at the Santa Barbara mission last August 6. Recently Dolores got into a scrape that smacked suspiciously, as one of the newspapers put it, of a "Well of Loneliness" case. She was charged with wrecking the marital life of Gunther R. Lessing, a prominent attorney, by influencing Mrs. Loula C. Lessing to turn against him. (We don't believe it's true!)

The charges were made in an amended answer filed by Lessing in his wife's divorce suit.

The lawyer accused the actress of telling Mrs. Lessing that he was an "ugly old man," of flattering her that she was "a young beautiful girl," and of advising Mrs. Lessing to see "real romance," as she, Dolores, had found it.

Lessing has a civil suit pending against Miss Del Rio for \$31,000 for legal services. He represented her in obtaining a divorce at Nogales, Mexico, two years ago, from Jaime Del Rio of Mexico City and New York. Mrs. Lessing's divorce complaint, filed some time ago, charged her husband with misconduct.

Audrey Ferris, charmingly beautiful screen actress, was once married to a mongolian; the white met the yellow; the East and the West joined—for a time at least—long enough to shock some of Audrey's caucasion friends. The "dirt" came out recently.

A naive Japanese youth, lifted from obscurity and installed in the palatial home of a prominent Lakewood, N. J., physician and movie fan as tutor to the doctor's children—usurped the, well, to put it mildly. "affections" of his benefactor's wife-it was charged in a divorce action filed in the New Jersey state capital. The principals in the December-June romance of the personable Oriental movie stunt man and the matronly wife are Archer H. Saki and Mrs. Robert Buermann, of an historic lineage, who is related to Leonard Kip Rhinelander and Gouverneur Morris, author of several so-called sex novels. "Kippy," it will be recalled, recently settled for cash with his dusky negro bride.

Saki, for whom Mrs. Buermann bought an airplane, an airport and a Packard roadster is revealed in the action as the former

Audrey Married a Jap!

husband of Audrey Ferris, movie actress once hailed as a "Wampas baby star." A white girl.

As Miss Ferris' husband, Saki was known in Hollywood as Archie Huntington, an airplane acrobat who doubled for actors in dangerous stunts. According to Dr. Buermann's suit, he picked up the Japanese youth four years ago when Saki was 19, and brought him to his Lakewood home.

As tutor to the Buermann children, Saki met Mrs. Buermann, and, in short time, was seen in her company aftener than with the children.

Next, Mrs. Buermann bought the Japanese an airplane and, when he pointed out that he couldn't take off on land, an airport all his own.

While flying his motherly Lady Bountiful's gift plane Saki nosedived with Mary Jobling, pretty English actress, and C. P. McCormack, a Cleveland engineer, causing the death of both and injuries to himself which, however, proved slight.

Later he was charged with manslaughter for the deaths by Chief County Detective Charles O. Davis, of Monmouth County, N. J.

Shortly thereafter he left Lakewood and, after obtaining a lieutenant's commission, appeared in Hollywood. There, after a hectic courtship, he married Miss Ferris, ignoring the matronly patroness who sought to hold his love with costly toys.

But the marriage ended abruptly a few days later and Miss Ferris later charged Saki—or Huntington—with cheating her.

Viola Dana, now 32 years of age, and once one of Hollywood's shapeliest and best known motion picture actresses, was recently married at Colorado Springs, Col., to Jimmy Thomson, a golf professional, she told friends.

She obtained a divorce several years ago from her second husband, Lefty Flynn, actor and football player. Her first husband, John Collins, a director, died of influenza.

Continued on page 48



ETHELYNE CLAIRE, Universal star, exemplifies the jovial spirit of Christmas in her visit to the kids of the studio.



Aren't We All?

WILMI NGTO N, DEL.-I'm frank to say that most of the members of a sorority I belong to here are more or less disgusted with the senseless plots and inane acting to be seen in many of the recent motion pictures. It is no wonder that the industry is in bad financial shape; it needs fan magazines such as yours. By the way, whoever your distributor is in Delaware, he is doing good work for you. I see the magazines displayed all over our city, and they seem to be selling better than any other screen publication.—Alice M. Smith.

Thanks, Jimmie

HOLLYWOOD, CALIF.-Let me extend congratulations for your issue of July 14th which I have just purchased. It's a real magazine. And the cover is exceptional. You should be proud of the whole thing. I was just wondering why a story on either Sue Carol, Betty Compson, Alice White or Constance Bennett would not be of great interest to your readers? Much has been written about them but there is still a lot to tell that has never reached print.

-James M. Fidler.

Ladies of Leisure

ABSECO N, N. J.-What's happened to the Capitol Theatre in New York when they show such pictures as "Ladies of Leisure"? The Columbia people sure produced a lemon in my humble estimation, and I enjoyed "The Florodora Girl" much better, which showed there later. Barbara Stanwyck seems to be developing a double chin, and Robert Graves' acting seemed so inane and colorless. As a portrayer of the character of an artist, he simply is minus quan-

The picture always seemed on the verge of something good, and then failed miserably; even Marie Prevost was denied the chance to really demonstrate what she could do.-Llewelyn V. Smith.

Go Ahead, Say It!

SARANAC LAKE, N. Y.—Will you permit me to say a word of commendation for the able production "Her Man" offered by Messrs. Derr and Garnett? I think it is one of the finest talkies of recent date and I do hope the producers reap a rich harvest; they deserve it. I never saw humor so well woven into a heavy drama; it literally sparkles. It is a logical "companion-piece" to "Holiday" which was, I believe, issued by the same folks. Incidentally, I enjoyed your article on that picture in · your November issue.

-Raymond L. Watterson.



Thanks, Barbara!

GRAND RAPIDS, MICH.-Just got hold of a snappy new movie mag-Broad-WAY AND HOLLYWOOD MOVIES and it's a direct answer to the fan's prayer! Spicy, up-to-the-minute news of the stars; their comings and goings; interesting truths that the rest of them think they must keep from us—the panting public. AND—the big item—ONLY FIFTEEN CENTS! • Wish you and the "mag" all the success; most sincerely!—Barbara Barry.

Hello, Hawaii

HO NOL UL U, T. H .- Oh, boy, ain't life grand! We who play in Uncle Sam's distant back yards sure appreciated that fifteen-cent movie magazine of yours, and I want to tell you right now that the gobs. in blue and the boys in khaki like the publication. I'm entering the Paris contest, although I know you don't pay expenses all the way from Hawaii, nor do I think the Captain would give me leave of absence for as long as I'd care to stay. But there's a girl in New Jersey who writes to me reg-ularly, she's a movie fan, too, and if I win I'm passing along the credentials to her. We have three copies in the barracks here of your July issue and they're worn to shreds already from reading and rereading. -Just a Doughboy, in the Regulars.

Any Good One Will Do!

SEATTLE, WASH .- Would it be possible to advise me just what style of photo you require for your files of "Movie Doubles"? I am very anxious to be given an opportunity to have some director either encourage or dash my hopes. Both father and mother ridicule the idea of my trying for recognition, but believe 'tis the wise thing to do.—Edith L. Hedenburg.

Discarded Clothing

NEW YORK CITY.-The unemployment situation has brough an unprecedented population to the shelter of the New York Society for the Prevention of Cruelty to Children, into whose open door come daily little victims of cruelty, neglect, abuse, destitution and vicious living conditions. Many of these children are desperately in need of adequate clothing, which the society furnishes, in addition to food, shelter and medical attendance. The society's supplies are greatly taxed by these unusual demands.

The fall and winter will bring an urgent need of warm clothing, underwear, outer garments, overcoats for children from 2 to 16 years old; contributions of usable clothing for these unfortunates will be appreciated.

A telephone call to the society's shelter-University 3300-will bring the society's bus anywhere in New York for your bundles of clothing. As chairman of the welfare committee I was hoping some of the actors, producers, or screen stars who read your valued publication might be able to help us.-Margaret D. Tiers.

Few Back Numbers Left!

PITTSBURGH, PA.-Would you kindly send me all back copies of the BROADWAY AND HOLLYWOOD MOVIES magazine; I feel I can't miss them! Got the October sixth issue and was very much pleased with it. Also send me a subscription blank! Best wishes for your success!-A. G. Scheffhauer.

For What Ails You!

CHICAGO, ILL.-It has been my pleasure to have your interesting magazine at my bedside here at the hospital where an auto accident placed me. I want you to know your October number has gone the rounds of every ward and if reports count for anything it has helped dispel gloom and brought joy to many sufferers. One of the chaps in my ward remarked it holds a kick in every page-boy, she's a hummer.

-Edward Van Wyck.

White Slavery

JERSEY CITY, N. J.-Why not encourage a film to scourge the white slave traffic? In New York City you're now going through the scandal of the discovery of a five million dollar vice ring. I guess Mr. Sumner was too busy playing penny ante to do any real hunting for vice, eh? It is high time "The Dove" and the other such skunks who prey on chorus girls, movie extras, and just plain home girls, were stamped off the face of the earth together with the detectives who worked with the vice racket. - Arthur J. O'Brien.





Spare My Bridge Work! (Continued from page 21)

Clubs after they were made up.

Perceiving that a Diamond lead would be up to two winners, although he knew from Dorothy's Deuce lead that William Collier, Jr., liad two more Diamonds; Edward shifted to the Jack of Spades-which worried Bill. He could now count as sure tricks two Diamonds, two Clubs, one Spade, and four Hearts IF he obtained the normal four-three distribution of the outstanding Hearts. He needed one more trick than that. A successful Spade finesse would make it; the King probably was in Miss Sebastian's hand, but it might be that Mr. Earle was leading from King-Jack-Ten up to weakness in dummy and William didn't desire to throw away this chance of cinching game. So the finesse was tried, Edward playing the Queen, which lost to Dorothy's King. Miss Sebastian returned the suit, Edward Earle played the Nine and my partner won with the Ace.

William then won tricks 4, 5 and 6 by leading the Ace, King and Queen of trumps, being delighted when both adversaries

followed suit each time.

Mr. Collier's problem now was to obtain a discard of his losing Spade and that probably could be done with the aid of my Clubs. Consequently Bill led the Ace and King of Clubs to tricks 7 and 8, and a Diamond to trick 9, which was taken with the Ten in my dummy hand. This was followed by the lead of a Club and, Edward playing the Oueen, Bill's ruff established that suit. Miss Sebastian had shown exactly four Diamonds by her original lead, so it was perfectly safe for Declarer to lead another Diamond, winning with the Queen in dummy; and to lead a good Club from dummy. Mr. Earle had to trump it and William discarded his losing Spade. Then Mr. Collier's remaining trump won the last trick, so that he succeeded in pulling off a dilficult contract with everything against him except the break of the adverse trumps. A great game and an interesting one!

Hollywood Screen Doubles (Continued from page 35)

ald B. York, of Earlville. N. Y., sends in a 'western," stating he photographs like Richard Arlen. Between you and me, Reg, you look more like a cross between William S. Hart and Jack Holt, and that's not a bad thing to say about the way you photograph! Robert Arlen, of Akron, O., didn't seem to want to send in his photo, and the information necessary for casting directors can not now be filed until receipt of the picture. Many men made the mistake of giving their street addresses only-forgetting the name of the city and state.... Anthony D'Alberti is a good "type" of the Ricardo Cortez classification—except that he's younger. He comes from the Windy City.... Carlo Olivari, of Gardner. Mass., is a milestone between Gilbert Roland and Antonio Moreno. He's already been "screentested" and has had experience since the age of 12 in theatricals, particularly in Italy.

It is interesting to note that when Lon Chaney passed away there were over two hundred who applied for the job, only a few of whom actually resembled him and had one of his ability and "tricks". Another

good bet, and a sure-fire hit as a matinee idol, would be Homer C. Platt, of Manchester, Iowa. A good looking young man if there ever was one, and we close, with the hope that he lands a good berth in Hollywood. Is five feet. 11 inches tall, weighs 155 pounds—a brunette type—brown hair—a good singer and strong for athletics. Experienced in amateur theatricals and operattas.

There are only about 300 stars actually contracted with various companies in Hollywood; the thousands of other free-lances, extras, featured players, etc., are hired off and on and a large portion of them are earning fairly good wages and gaining much valuable experience. Public taste is fickle, and of the 300 now popular, scarcely 10 per cent of them will be being starred or featured half a dozen years from now.

If you have the will to win and the desire to succeed, we are willing to do our little

bit to help you.

Milton's Paradise Found (Continued from page 13)

Banks. Lyonel Watts lends a great deal of sincerity to his performance as the Rev. Mr. Duke. Helen Chandler and Douglas Fairbanks, Jr., give an earnest showing of the "Half-ways." Alce B. Francis is capital as Scrubby.

It is not a gloomy picture, but it has its awesome moments. It left the audience absolutely spellbound—sitting in their seats wishing that there were more of it.

There is no use trying to tell you the story; you must see it. The conclusion is as beautifully tuned and as symputhetic in strain as the entire production; a treatment and a story that would have been impossible in the days of the silent films.

Splits and Splices (Continued from page 43)

Hoot Gibson and Sally Eilers were married not so very long ago. Sally's recent picture is "Dough Boys."

Movie barons of Hollywood, who have preached in a thousand lilms that love conquers all, have learned with regretthrough the marriage of Olga Echeverria, Latin beauty, and Ernest B. Boyd, New York real estate man—how right they were.

While divers cinema executives accustomed to being "yessed" scurried about on the west coast recently, seeking a new leading lady for multi-lingual films, the former Senorita Echeverria was inspecting a honeymoon apartment at 390 West End Avenue, New York City. Briefly, the heroine, if we write it as a scenario, the beauteous Senorita Echeverria, daughter of Dr. Cerrardo Echeverria, former consul in Costa Rica, becomes engaged to Boyd.

The villain enters. He is an agent for a producer of talkies, who wants to know whether it is true that Senorita Echeverria can speak fluently in English, Spanish and French. In an unguarded moment the girl

says "Yes."

A producer's den in Hollywood. Senorita Echeverria is there, tightly bound by a contract. "Ha, my proud beauty," the villain murmurs. "We'll star you opposite Adolphe Menjou." Then the door flies open. It is Boyd, who has come by airplane from the east. "Never," he cries.

Next scene shows a California parsonage. The senorita becomes Mrs. Boyd, while a cutback shows the producer wringing his bands.

For those interested in the "Splits and Splices" department—whether you've been divorced, married, engaged or not—there's a special offer to you of a two years' subscription for "two bucks." Simply pin a two dollar bill to your stationery, with your address, and mail it in—asking for the \$2.00 rate for two entire years, and state when you want the subscription to start. Address it to the Hubbard-Ullman Publishing Corp., 9th floor, 101 West 31st Street, New York, N. Y.

Her beautiful body stripped stark naked, as she claimed, by her husband-Roger Lewis Barstow, amateur actor, wealthy polo player, and author, she was left on the steps of their Brooklyn, N. Y. home, shivering, injured and unconscious. The lady in question, Mrs. Theokitista Barstow-one of the most beautiful girls in the Russian Tsar's Court, formerly, claims her hubby got jealous when she danced with someone else. The society beauty, a lover of the drama of the movies said: "He dragged me from the floor and hurried me home in his car. Before we entered the house, he seized me and tore my gown from my body. I was entirely nude. Then he beat mc and left me lying on the steps, bleeding and exhausted by his brutality.

Betty Boyd recently took out a three-day notice of intention to marry Charles Henry Over, Jr., operator of a Hollywood screen talent agency. Betty is 22 and her real name Elizabeth Smith. Over is 33.

Yola d'Avril, actress from Lille, France, who played a French charmer in "All Quiet" and "Three French Girls," took out a marriage license and wedded Edward Wood. song composer, on Wednesday, October 22nd. Yola's marriage license revealed her real name as Verma Irion and her age as 22. Wood is 32.

Marc Connelly, who is reaping luscious royalties from his theatrical smash hit, "The Green Pastures," slipped quietly into the marriage license bureau at the Municipal building in New York, recently, and wed Madeline Hurlock, film actress.

Accompanied by a few friends, their advent was unheralded, and City Clerk Michael J. Cruise performed the simple ceremony in the chapel of the bureau.

It was the 39-year-old playwright's first venture into matrimony and the second for the shapely bride, who gave her age as 30.

Shortly after war was declared in 1917, Miss Hurlock, then a girl of 17, was attracted by the dapper uniform and pleasing personality of Captain John Sterling McGovern and they were married.

He left her shortly after his return from the war, she said, and in 1924 she won a

divorce in Los Angeles.

By that time she was playing parts in Mack Sennett comedics, and was known as possessing Hollywood's most perfectly proportioned figure.

At the time of the divorce she said:

"From now on I am at war with the world of men. I have been educated in the school of love. And love is a better thing."

Then along come Connelly.

HOLLYWOOD MOVIES

Romantic Ramon Novarro

(Continued from page 12)

heard his voice, but it by no means was Novarro's debut as a singer. For years he had spent his spare time studying singing in furtherance of his ambition to be an operatic star; and in the Spring in 1929, under a contract arranged for that purpose he went to Germany where he made his debut in German Grand Opera. He believes that sound films will give good music to the masses.

Novarro is five feet eight inches tall and weighs one hundred and fifty-seven pounds; is every inch a man. I knew it when he shook hands with me; it wasn't a "pumphandle" handshake nor a stone crusher's grip—but it sent a magnetic thrill through my wrist, up my arm, spreading out through the shoulder until the feel of that friendly contact electrified my heart for the moment and made mc feel that I had really met

Ramon is very athletic, plays tennis well, is an excellent swimmer, and fond of practically all out-of-doors sports. Those who saw his almost-nude body in the Roman galley in "Ben Hur," or in "Pagan Love" will recall that he needs no double when it comes to bodily perfection. While viewing "Pagan Love" a girl in the audience remarked "Doesn't he run like a girl!"

Which was an unfortunate bit of direction, for Ramon was obliged to run quickly in a very confined space aboard a tiny lugger in the South Seas—in bare feet and on dry, splintery planking. His heritage of strength and beauty is a natural one, and it is this which puts the "kick" into his screen kisses, as two stars told me who have played opposite him. It will interest readers of "BROADWAY AND HOLLYWOOD MOVIES" magazine to know that in "The Pagan" there was a sub-conscious calling of "blood to blood"—Dorothy Janis being a full-blooded Cherokce Indian, and Novarro, on his mother's side, being descended from the Aztec Indians.

He is the screen's most eligible bachelor—but remember, girl friends—he has thirteen brothers and sisters! Better forget about those wistful, wond'rous eyes of such dark brown that they appear as black as his hair; they're not for you or me save on the screen.

A Book Hero

(Continued from page 17)

songs around a camp-fire! It was a treat, even for a Western lad.

Wally, never an ardent scholar, admits that during spring months he was even worse. His best teachers were the Indians, the cowboys, horses and culling of rope lore that haunted the spring days when he made some semblance of effort at studying.

Eventually he stepped into his father's boots and learned that cowponies knew more about cows than cowboys ever would. He built his father's ranch up single-handed, and against formidable odds, until his little brothers grew to an age when they could aid him. Gradually the fame of "Bones' Brothers" ranch grew to flattering proportions and became, perhaps, the best known outfit in that section of the country.

It was while Wally ran the ranch that Mary Roberts Rinehart hero-ized him and his two other stalwart brothers in "Nomad's Land," written on one of the author's many vacations in the cow country. Also, on one of these trips, she gleaned enough material to present "Riding Range on Hanging Woman," which may be read with the satisfaction that it depicts Wally, his confreres and mode of living with singular sincerity and truthfulness.

Wally, contrary to most movie heroes, while he is over six feet in height and correspondingly broad, is considered "good looking" in the society-drama screen sense of the word. There is a ruggedness that is nicely tempered with intelligence and some of the finer qualities that so often are found missing in our heroes of the "spacious places." Perhaps the very fact that he is interested in delving into tomes and endless ana on ancient religions a 1 philosophies, more than anything else permits an insight into his mental fibre. In contrast is his career which has embraced, along with movie hero, such roles in his off-screen life as stagecoach driver, "bummer," oil worker and finally, detective!

In "Breed of the West," his next picture to be released, he appears opposite lovely Ruth Mix, clever daughter of her famous father, Tom. This brings us to Wally's recollection that among his first engagements he played as a cowboy extra in a Tom Mix film! Things happen that way on and off the screen...

In this picture Wally performs some expert feats which prove his marksmanship and riding prowess are well above the usual run of screen hero. To you and me a balcony seat may just mean going up one flight of steps. To Wally it means jumping from the second story balcony of a house right onto his horse's back. Not so good, you say? It's swell, of course, when you only see and hear it from the safety of your favorite seat—but Wally loves it all. It's food and drink to him. But remember, unlike ns, he's a sure-'nuff book hero who has stepped before a camera!

-Helen Harrison.

Anita's Beauty Hints (Continued from page 18)

Massagc is good for any head. At least twice a week give the scalp a good ten minute massage with the tips of the fingers, working in a rotary motion from the back, forward. And I also believe in the old-fashioned method of a good thorough brushing every morning. It makes the hair both soft and glossy.

Skin.—Someone has said that no woman who is neatly groomed and has a well cared for skin is really homely. I'm inclined to agree with this. So don't make the mistake of neglecting your complexion. The skin requires stimulation. We have learned to exercise the body—we should also learn to exercise the skin. Massage is good, but personally I get the best results from the pinching process. With two fingers of each hand go all over the face pinching it not too gently to fail to get a glow and not too hard to bruise it if it is tender. This should be done twice a week for five minutes or so. And let me give you a word of warning. When you pinch, massage or exercise the face, be sure to spread on a generous layer of cold cream first to prevent wrinkles.

Avoid methods that are too strenuous. It is better to take it slowly than to ruin your complexion. Steaming the face over

hot water is good and so is an ice rub, but I believe that these should be done on different days so that the skin will not be subjected to too great a change. With ice or with steam be sure to taper off with luke warm and then cool—not cold—water.

Don't ruin your complexion with poor soap or make-up just because it happens to be advertised as "theatrical" make-up; exercise the greatest of care and discretion.

Hands.—There is no better whitener for the hands than the time-honored lemon juice. This should be put on full strength and allowed to dry, then use a good hand lotion with softening qualities.

Hands express so much character that they should be developed more. There is nothing more beautiful than a supple, capable hand. Suppleness and strength can be gained by exercise. Stretch the fingers as wide apart as possible, straining every muscle, then close the hand into a fist. Repeat this ten or fifteen times ever day. It is also a good idea to make it a daily habit to shake the hands from the wrist quickly for three or four minutes. In this way the skin is stimulated, the muscles are exercised and the hand becomes lithe.

Because we wash the hands so much more frequently than we do the face, we should give them more cream or oil or hand emollient designed for the prevention of their premature aging. Many women do kill two birds with the one cold creaming action. When they cleanse and massage the face and neck at night they go after the hands with the cream, too.

Let me simply repeat that nails should be given daily care and should never be worn too long, too pointed or too highly polished. Although this has been said a thousand times there are still women who have not taken it to heart.

EDITOR'S NOTE: - In this series of articles on Beauty and Health, written exclusively for BROADWAY AND HOLLYWOOD MOVIES magazine, we are endeavoring to give you the best and finest information available, and believe we have that in such as Anita Page, Helen Twelvetrees, Pauline Starke, Ann Harding, Olive Borden, and others who are writing for us. We pledge them and you, our readers, that we will accept no advertising of dangerous, injurious or inferior cosmetics or "health accessories." Our advertising pages will be constantly purged of the class of advertising which, while others may accept it, we will positively refuse. No company manufacturing inferior or harmful products will be permitted to use our advertising columns at any time.

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Greta Garbo

Is Greta Garho different? Really different? What makes her so? Why is everyhody interested in the great Garbo? She IS different! The se everyhody interested in the great Garbo? She IS different! The public and her associates are perplexed about her. She does not seem to fit into any pattern. In the November issue of PSYCHOLOGY Madeline Matzen analyzed the bewitching little Swedish star and showed that the secret of her real power to charm, both on the screen and in private life, lies in the fact that she has learned how to think! That "something" which Greta possesses is power of intellect!

Confessions of an Ex-Dry Crusader

Frank confessions of a former representa-tive of the Anti-Saloon League. Rightabout-face convictions of one who crusaded against liquor for many years, firmly believing that prohibition would usher in a millenium in which crime, corruption, poverty and all forms of human misery would be vanquished. This startling article denouncing prohibition is by the editor of PSYCHOL-OGY Magazine—Henry Knight Miller.

God Comes to Broadway

An interview with the man who has done the impossible. The white lights of Broadway have darkened the minds of its habitues. Now Richard B. Harrison strides humbly and powerfully upon the stage, bringing back in his unbelievable impersonation of the Diety in The Green Pastures the lost light of inspiration. A close-up of the miracle man of the American Stage. By Arthur H. Howland in December PSYCHOLOGY.

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P.S.—The editor is arranging a close-up interview with Nancy Carroll, to appear in

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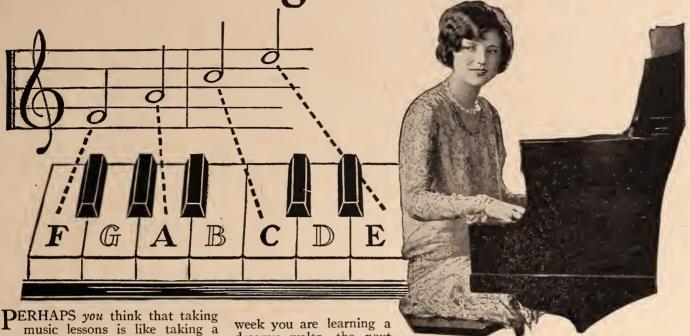
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